MARVEL
U.S. $2.95
CAN $3.95
£1.50

Doctor WHO MAGAZINE™

No. 159 ● APRIL 1990

GRAPHIC NOVELS COMPETITION

FREE SEASON 26 GUIDE IN THIS ISSUE

PLUS ANGELA BRUCE, DINSDALE LANDEN INTERVIEWED

ISSN 0957-9818
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CASE STUDIES

THE GRAFF VYNDA KA

Image © BBC.

> *"He was emperor of Levithia once, and a bad one – a tyrant. He raised an expeditionary force to go off to the frontier wars leaving his half brother on the throne. And when the wars were ended his people refused to let him return. Says he's looking for a new world – somewhere he can raise a battle fleet and force the Levithians to have him back."*
>
> Garron

Vynda Ka was a man for whom it was almost possible to feel some sympathy. By the time that he died he was totally deranged, but he had not always been. Indeed, he was fully in charge of his senses even when he arrived on Ribos and, but for the Doctor's interference, would probably have departed so. Garron's deceits would have left him angry, but not unhinged. It was the culmination of events on that planet which sent him over the edge.

In spite of removal from the circles of power and authority, Vynda Ka retains both his pride and his dignity, never travelling without his personal guard although, perhaps surprisingly, he rarely refers to himself as 'we'. His pride is foremost in his heritage. That alone should be proof of his honour, and he is outraged that any should doubt him:

> *"I am a Royal Prince of the Greater Cyrhennic Empire; I do not go back on my word!"*

The Graff was driven by that most powerful but, ultimately, self-destructive of human emotions, the thirst for vengeance. His bitterness is understandable, and there exists the possibility that he had a reasonable case. Exactly what happened on Levithia can only be guessed at but, whatever Vynda Ka's failings, to depose a leader in absentia is a little underhand. The Graff appealed against this deposition, but his appeal was rejected, discussion of which fact brings from him one of the best hints of the depth and sincerity of his bitterness:

> *"After all that I had done in the service of the Alliance not a word was said in my favour, not a single hand raised in my support."*

The Graff's actions following this betrayal are all in the pursuit of his single aim – wresting back the Levithian crown. This is the only objective of which we ever hear him speak, and he speaks of it often. Everything, he insists, must be subordinate to this purpose. Even when he sets eyes on Garron's lump of Jethryk, a substance used to power spacecraft, his immediate thought is for how it might aid his campaign.

But this singlemindedness is wont to be its own undoing, blinding the Graff to simple realities. When Unstoffe, Garron's lackey, spins him a yarn about the Jethryk having come from a now lost mine and offers him a map that might find it, it never occurs to the Graff for a moment that it might be deceit. When his own General raises suspicion, he dismisses it. On the other hand, Unstoffe the Graff took for a simple swain.

In his dealings with others his capacity for distrust and paranoia are well in evidence. Garron, for example, he does not trust an inch (and rightly not) and his faith in the Riban Seeker is little higher. Simple justice is game, and on both he swears death should they be deceiving him. This is about par for the course where the Graff is concerned. Garron, certainly, has no illusions about his temperament, regarding him as a cold blooded maniac who liked killing people. In lieu of other evidence this would be easy to believe.

Faced with the problem of making a secure search of the city concourse, Vynda Ka's solution is to kill everyone there present and search the bodies. When the Seeker does not come at his request he declares himself done a discourtesy and shoots down one of the Riban Captain's men as a punishment, even making a joke of it with Sholakh. Having entered the catacombs, following the Seeker's proclamation that all but one who do so shall die, he shows no hesitation in killing his own men to ensure that he is that one.

But the Graff is not beyond commendation. In spite of his faults, he was some way from being an out and out psychopath. His acts of undoubted brutality and apparent viciousness were largely borne of provocation. Furthermore, he was, or had been, a great and noble soldier. As Garron observes, albeit ingratiatingly:

> *"Your Highness' frontier campaigns in the service of the Alliance are rightly famous."*

The words of the con man should be treated with some suspicion, but the Graff refers in passing to earlier action, such as the time when he and his men spent almost a year underground, without sight of sky. Taking his soldiers safely through such an ordeal is an achievement worthy of admiration, and also points to another of the Graff's praiseworthy aspects – his relationship with his men.

Clearly he believes that respect and loyalty must be a two way process. Ultimately he may seek the death of all his soldiers, but by that stage he had lost his reason and may be excused. He speaks highly and is proud of all of them, but most particularly of Sholakh. His love and respect for his General is ever apparent, from his grateful acceptance of his advice to his expression of concern when Sholakh seems vexed.

Finally, when Sholakh dies, the Graff vows to destroy the entire planet to avenge him, and it is at this point that the Doctor concludes that here is one of the very rare occasions where there is no other option but for him to commit straightforward murder, planting an explosive pack on the Graff and blowing him to bits. ◆

The Graff Vynda Ka was played by Paul Seed in the 1978 story The Ribos Operation, *written by Robert Holmes. Case study by Peter Linford.*

INTO THE VORTEX

"A distress signal?"
"A cry for help, or perhaps a summoning."
"Where's it coming from?"
"From Earth, it's rippling out into the cosmos, forwards in time, backwards in time and sideways in . . .
"Sideways, in time?"
"Yes. Sideways, across the boundaries that separate one universe from another."
"Weird . . ."

Ace and the Doctor, Battlefield:1

Some readers may have come across a book by the science fiction writer Keith Laumer entitled *Worlds of the Imperium*. It's one of many sf titles that feature the idea of different time lines running alongside each other, known as time parallels.

Each are a separate universe, and each contain an Earth with a different history. Some are only a hair's breadth from ours where you would have to look really hard to find the differences – for example, an Earth where the safety pin has not been invented. Other time parallels have been ravaged by nuclear war and on others, certain wars never took place, creating a very different world society.

In Laumer's book, one continuity has discovered a way to straddle these parallels and explore the many universes opened to them, without ever leaving Earth. Nestling in the beginnings of Season Twenty-Six, the above speech and *Battlefield* continues the once-in-a-while knocks at attempts to establish a unified continuity within the *Doctor Who* universe.

Looking at the programme's mythos for now, rather than the programme itself, I've always felt that the Doctor is also able to traverse these 'parallels' and his stories do not take place in one continuity. *Day of the Daleks, Pyramids of Mars, Warriors' Gate* – these are other stories that seem to support this. It's an interesting aspect of *Doctor Who* that has never been taken head on and perhaps one the future producers (whoever they may be) would like to tackle . . .

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Turlough (Mark Strickson) Photo © BBC 4
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Excelsior: **Stan Lee**

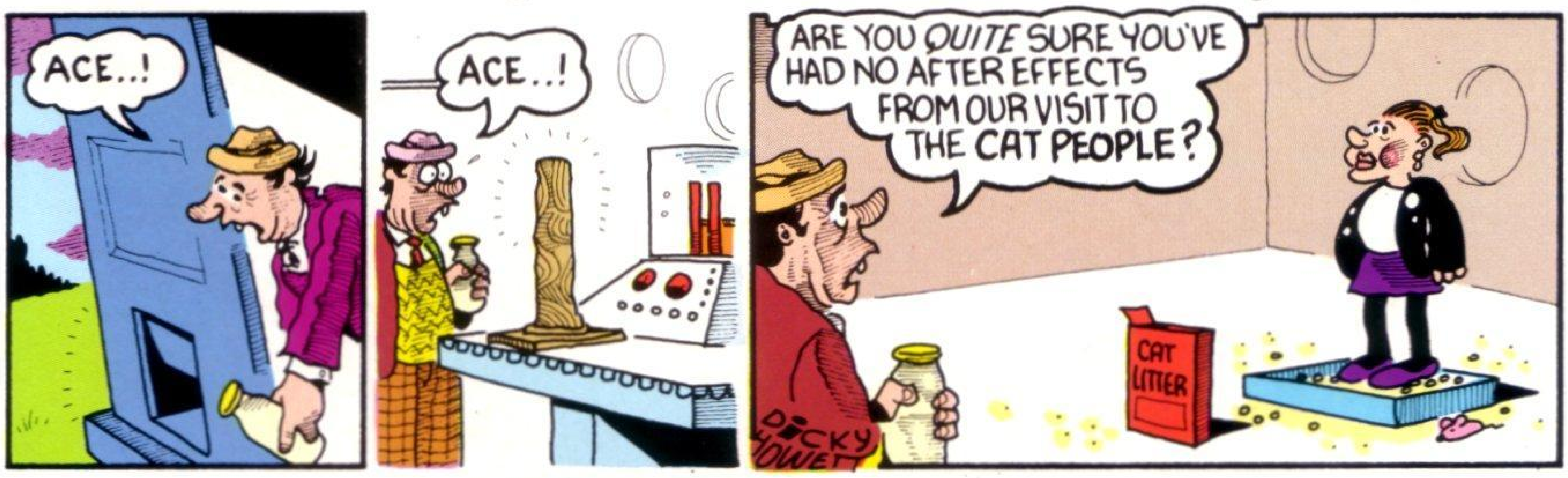
It's a Girl Congratulations to Group Editor **Sheila Cranna,** now the proud possessor of a Sgt Benton (*The Time Monster*) lookalike . . .

Writers this issue: Peter Linford, John Freeman, Dominic May, Guy Daniels, Richard Bignell, Andy Lane, Helen Stirling, Adrian Rigelsford, John McLay, Rod Ulm, Tim Hunter and David Howe.

Thanks this issue to: Gerry Davis and Anthony Clark, Stacey Clegg, Angela Bruce, Dinsdale Landen, Rob Howell (London Buses) and Roger Stagnaro (for eccentricity above and beyond the call of duty).

On the cover: Sophie Aldred, Sylvester McCoy and Nicholas Parsons from *The Curse of Fenric*. Photo © BBC.

Doctor Who? by Tim Quinn and Dicky Howett


ACE..!
ACE..!
ARE YOU QUITE SURE YOU'VE HAD NO AFTER EFFECTS FROM OUR VISIT TO THE CAT PEOPLE?
CAT LITTER
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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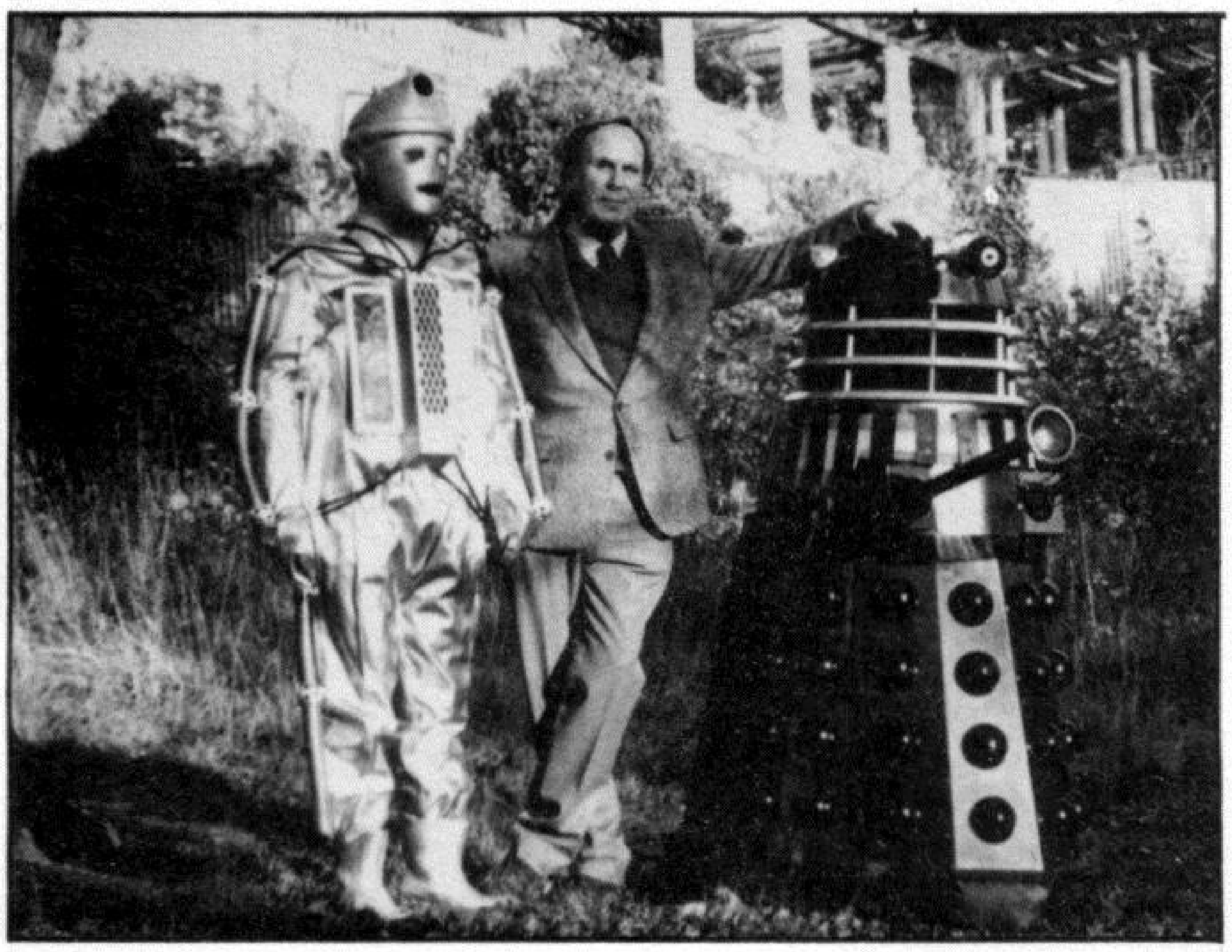
Gallifrey Guardian



Gerry Davis and friends Photo © Esther Wyatt.

BBC DILLY DALLIES

No final decision had been made on the future of *Doctor Who* at the beginning of February. The BBC are still keeping all options open in finding a format that will take *Doctor Who* into the Nineties and keep it going for the next ten years. Head of BBC Drama Serials Peter Cregeen's only new comment on the future was "There will be more changes than people think . . ." Something to ponder. If the programme remains in-house production may start as early as July this year . . .

While decisions are being made, Sylvester McCoy and Sophie Aldred still don't know whether they will be seen together again on screen; their contracts contained an option on both of them for a series made in 1990, but if no new *Who* is made this year, those contracts would have to be re-negotiated.

John Nathan-Turner remains as adviser on DWM and continues to look after the programme's interests in the fields of licensed merchandise.

Following our report (Issue 157) on the Gerry Davis-Terry Nation bid, we've been asked to point out that there is no huge conglomeration of American companies backing the two former *Who* writers. Several companies have individually expressed an interest in co-funding the series, including Hanna Barbera, Disney, the Fox Channel and Columbia – who are also looking at funding the *Doctor Who* Movie.

Gerry's also keen to point out that he's strongly against any Americanisation of the show – its very British feel is exactly what makes it so popular in the United States and with 110 million viewers worldwide. His ideas include a twenty four episode season, with the series filmed and then edited on video. He hopes that a season would include at least one historical story and that the levels of violence sometimes associated with the show would be toned down.

W.H. ALLEN DENY LIQUIDATION RUMOURS

Following press reports of large scale redundancies at W.H. Allen, the publishers of the *Doctor Who* novel range, *Doctor Who* Books Editor Peter Darvill-Evans has written to DWM explaining that the range *will* continue and has been unaffected by a major reorganisation of the company.

Some imprints have been closed and some staff have been made redundant. The company's operations will in future be more closely co-ordinated with the parent company, Virgin Communications.

The *Doctor Who* books range has in fact taken on a new editorial assistant, Rocky Hussain and publishing plans continue as previously reported.

TARDIS SCRAPPED

Following comments by readers on the non-use of the TARDIS in Season Twenty Six, **DWM** has been informed that the TARDIS set – apart from the famous console – no longer exists. Re-vamped in 1983 for *The Five Doctors,* the set was junked following recording of *The Greatest Show in the Galaxy* in 1987. For the recording of the TARDIS interior scene in *Battlefield,* the scene was shot dark so a simple but effective version of the set could be used to give the impression of walls. **Matrix Data Bank, Page 37.**

FUN FUND RAISING

Middlesborough fans raised £630 for the Imperial Cancer Research charity in December, helped towards their total by former *Who* Script Editor Terrance Dicks who made an appearance at the Sherratt and Hughes bookshop in the city. W.H. Allen and **Marvel** supplied items for auction and several people sponsored the event, which received publicity from BBC Radio Cleveland. "I'm amazed at the total," said co-organiser Craig Wainright, "Considering our aim was to raise £300. I'm proud to say *Doctor Who* has fought a battle in the war against cancer and won."

PANOPTICON '90 GO

Panopticon '90 will be taking place in Coventry this year from 19th-21st October. The *Doctor Who* Appreciation Society's own convention, over five hundred people are expected to attend but no guests have been announced at this stage. The convention is hotel-based and is organised by Domnitemporal Services. For further details, contact: PanoptiCon '90, 17 Melrose Avenue, Wimbledon Park, London SW19 8BU. **Convention round up, Page 5.**

MERCHANDISE

Sylvester McCoy and **David Banks** released a new interview tape from **Silver Fist** last month, with a launch signing at Odyssey 7 in Manchester on 24th February.

Variations on a Theme has been released in two further versions, with the world's first square CD available this month and a picture disc to be released in April.

Battle for the Universe is the title and the aim of the new *Doctor Who* board game currently scheduled for May/June release. It features some of the Doctor's most hated assailants whilst the Doctor is assisted by his most popular companions. The game is to be priced at about £12 and its launch will be backed by a major promotion campaign. **DWM** will be reviewing the game in a future issue.

The ***Abslom Daak – Dalek Killer*** graphic novel goes on sale on April 27th from **Marvel**, price £5.95. It's a ninety six page black and white album with a full colour cover from Steve Dillon and John Higgins. All the Abslom Daak

►

***Boom!* Presenters Tom Baker and Andrew Miller. *Boom!* is a new magazine format series with a science fiction strand narrated by Tom. Produced by Ragdoll Productions, the series begana ten week run on Channel Four in February, transmitted at 5.00 on Wednesdays and repeated on Sundays at 11.00am.**

CONVENTION ROUND UP

NOTE! All guests mentioned below will appear work permitting. Russian roulette perhaps, but generally British conventions do not pay appearance fees and actors and company have to eat, something a minority of fans tend to forget . . . When writing to convention organisers **ALWAYS** enclose a large stamped addressed envelope for any reply.

The Glasgow convention (report, **Issue 157**) has changed its dates from May 5th-6th to May 26th-27th. Guests (work permitting) scheduled to appear are Nick Courtney, Michael Sheard, Nicola Bryant, Alexei Sayle (currently working at Second City in Chicago), Andrew Cartmel, John Nathan-Turner, Russell Hunter, David Banks, Dominic Glynn, Mark Ayres and Rona Munro – possibly one of the most varied and interesting line-ups for a British convention in recent years. Fanzines and **Marvel** guests also scheduled. Further details from David Bickerstaff, 2 Elizabethan Way, Renfrew, Scotland PA4 ULX. Places are going fast.

TARDIS in Durham are holding another convention over 31st August-2nd September – their first appears to have been a smash success and raised £600 to help buy a heart machine for the St Margaret's Hospital's geriatric unit. Sylvester McCoy, touring with *I Missed My War*, presented the cheque.

Their future convention plays host to Sylvester McCoy, Jon Pertwee, Richard Franklin and **DWM**/Target artist Alister Pearson. Details from Josie Collins, TARDIS in Durham, 34 Monks Crescent, Gilesgate Moor, Durham DH1 1HD. The president of the society is 82 and as big a fan of *Doctor Who* as anyone!

Event One takes place at the Britannia Adelphi Hotel in Liverpool on October 13th-14th, guests from several eras of the show to be included. Details from Event One, 8 Henley Road, Allerton, Liverpool L18 2DW.

Exospace '90 runs from 3rd-4th November at the Rougemont Hotel, Exeter, Devon. Further details from Mr David Trigger, Exo-Space Registrations, 26 Edwin Road, Exeter, Devon EX2 8JF.

Finally, **Armadacon II** takes place at The Arts Centre, Breton Side, Plymouth, Devon from 10th-11th November. Invited guests include Sylvester McCoy and Sophie Aldred with writer Anne McCaffrey as guest of honour. Further details from Armadacon II, c/o Marion Pritchard, 4 Gleneagle Avenue, Plymouth, Devon PL3 5HL.

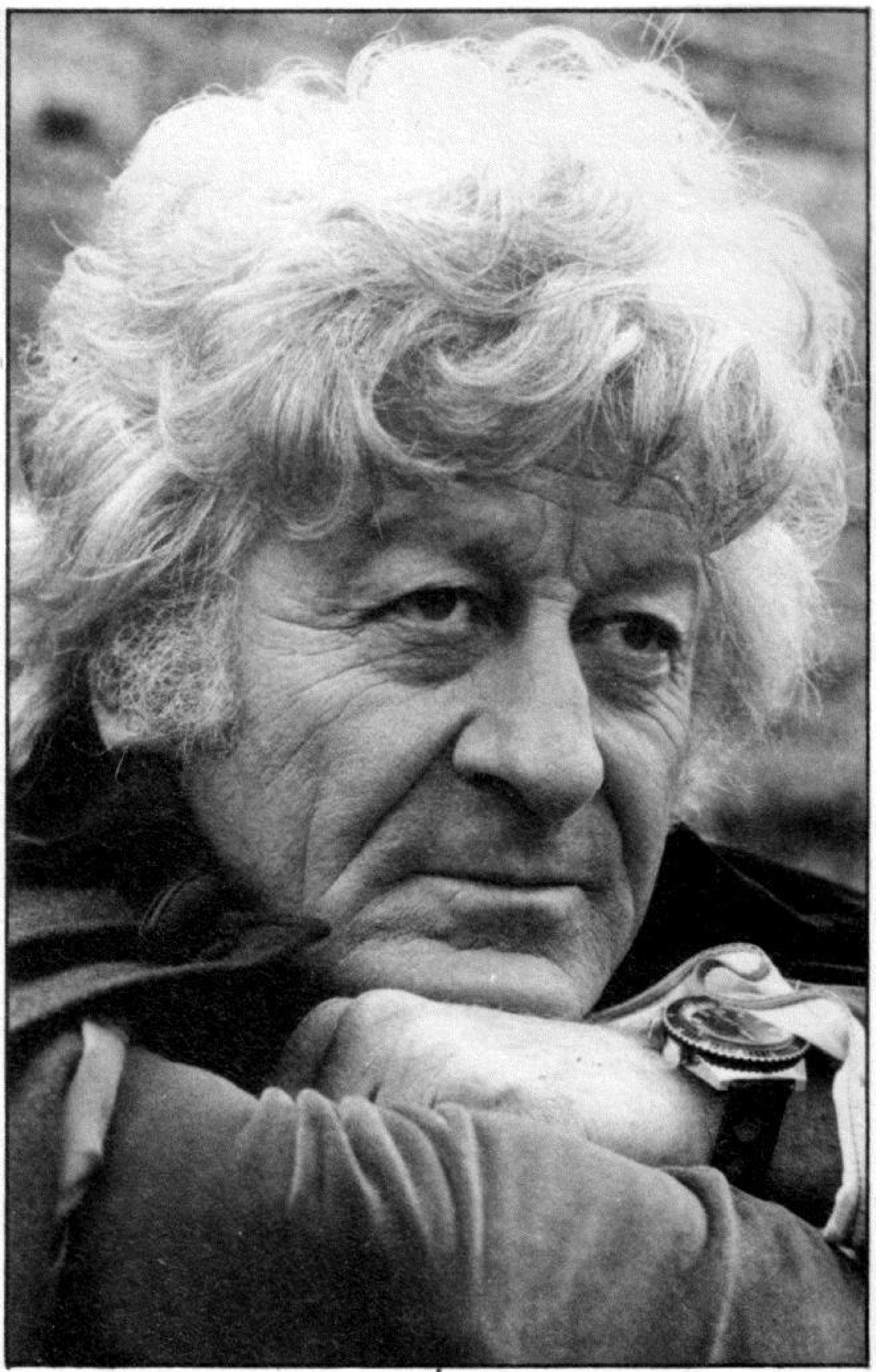
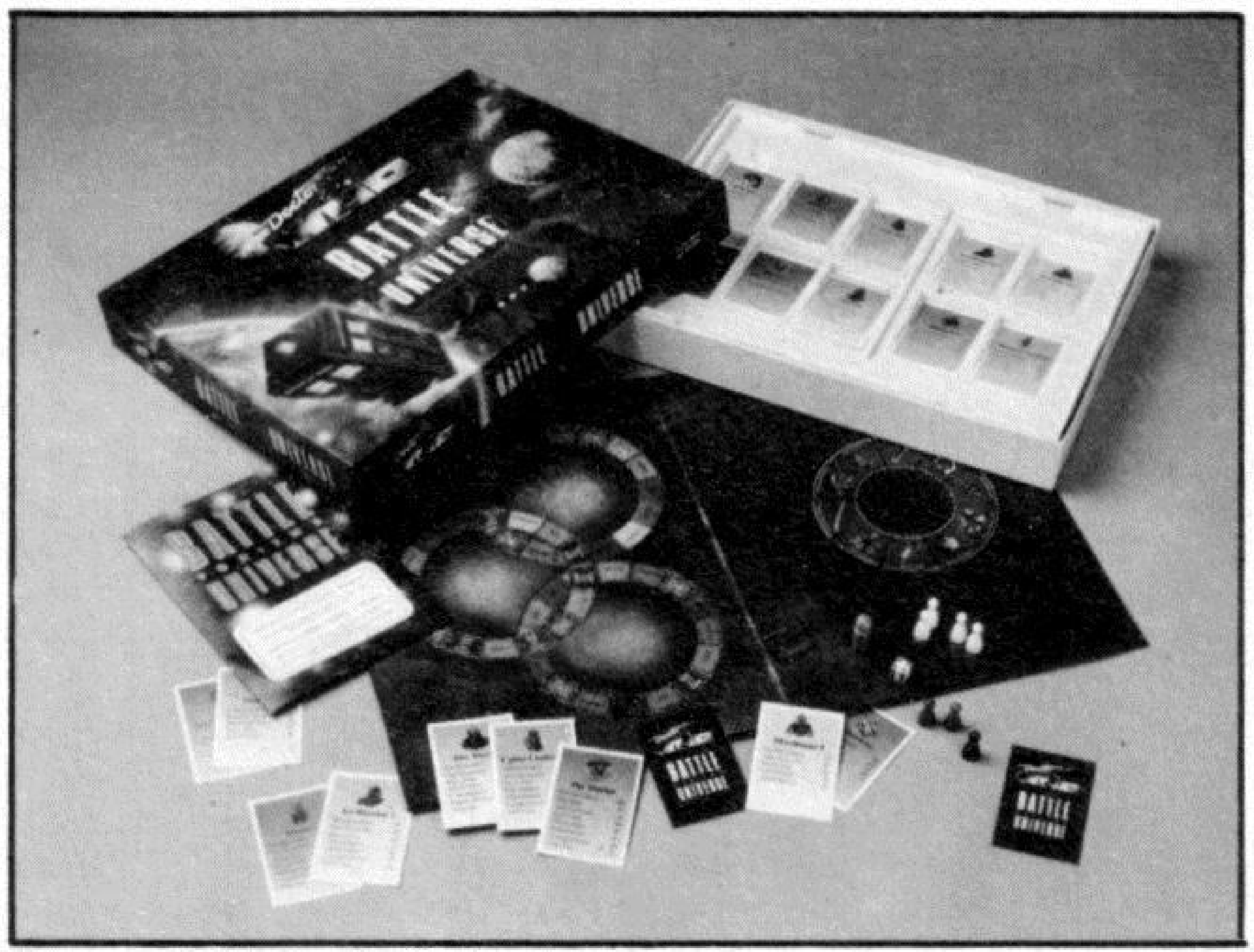


Photo © BBC.



The new *Battle for the Universe* board game.

stories are in it, including a new text story by John Tomlinson. It's hopefully the first in a series reprising the best of the Doctor's more highly rated comic strips series which **Marvel** has continued to publish over the last ten years. **Daak Deeds Competition, Page 35, Collector's Column, Page 38**

BEYOND THE TARDIS

William Hartnell fans will have been delighted that Channel 4 recently screened his appearance in *The Mysteries of Edgar Wallace* and that the BBC gave another airing to his role in *Brighton Rock* which was made in 1947.

Jon Pertwee provides voices for the thirteen part series of *SuperTed* which began on BBC1 on January 8th. Unlike previous series this one has been co-produced by Hanna-Barbera and S4C. The stories now run for twenty-five minutes per episode.

Tom Baker has been busy recently, completing an interactive video for children on road safety for the Department of Transport, in addition to recording *Hyperworld* with Douglas Adams for the BBC. He's also co-presenting *Boom!* a new Channel 4 magazine format series from Ragdoll Productions.

Peter Davison was interviewed in *TV Guide* in January, and commented on his role as the Doctor and the villains he came up against. "I always had a soft spot for the Cybermen," he says. "But the Daleks were terrifying since they are much taller than you imagine. Usually the monsters were ungainly creatures of latex who clanked clumsily after me, but the Daleks moved like greased lightning!" His second series of *Campion* began on January 12th on BBC 1.

Louise Jameson's final Bergerac appearance was in the season opener on January 14th, when she was murdered in *A True Detective*. One of the directors this series is **Tristan de Vere Cole** whose sole contribution to *Doctor Who* was as director of *The Wheel in Space*.

Musician **Keff McCulloch** married **Tracy Wilson** this month. Formerly half of The Wilson Sisters, she also appeared in *Delta and the Bannermen* as one of the 'Doo Wap' girls.

Finally, it is sad to report the death of **Howard Lang** on December 11th 1989 who played the caveman Horg in *The Tribe of Gum* (released on BBC Video in February as *An Unearthly Child*). He is better remembered for his role as Captain Baines in the BBC's long-running *The Onedin Line* and for numerous Walls' sausage advertisements. 12 days later, actor **Peter Bennett,** who appeared as a Security Guard in The Enemy of the World, also died.

Reporters this issue: John Freeman, with thanks to Roger Clark.* Beyond the TARDIS *compiled by Dominic May.

VIDEO VIEW

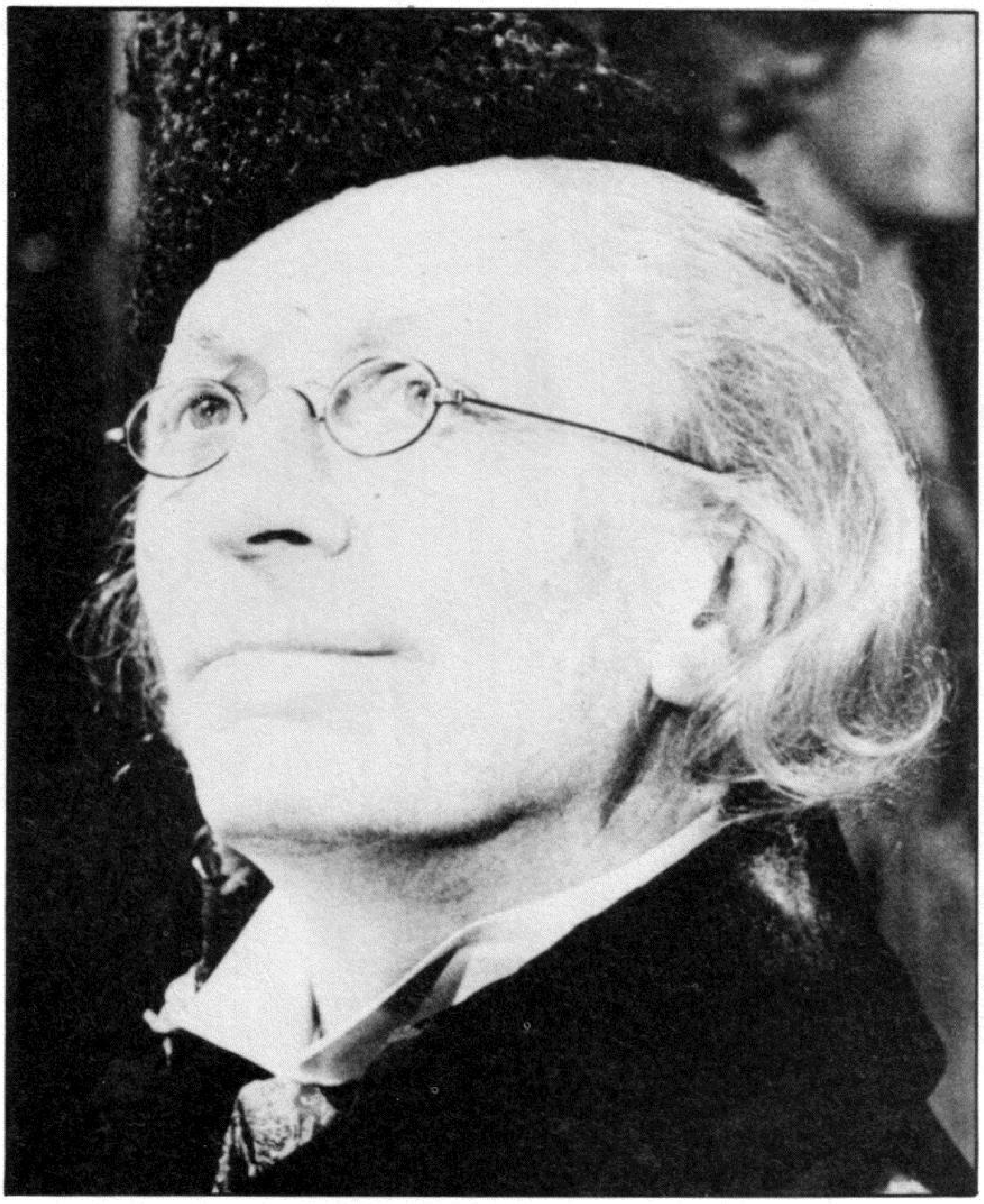
With an announcement *still* awaited on the future of *Doctor Who,* the BBC have at least scheduled the release of more of the Time Lord's stories on video. Last month *An Unearthly Child,* the first ever *Doctor Who* story, and *The War Games,* Patrick Troughton's final regular story as the Second Doctor went on sale.

This brings the total number of stories available on tape to fourteen (discounting two deleted releases, *The Brain of Morbius* and *The Five Doctors,* now apparently due to be on the shelves again at the budget price of £9.99 later this year, hopefully unedited. *The Deadly Assassin* is still only available in the United States).

Also (apparently) coming soon, to add to the ranks of material already on sale are: *The Dalek Invasion of Earth* (starring William Hartnell as the First Doctor); Patrick Troughton's psychedelic, *The Prisoner*-styled *The Mind Robber,* plus two more so far unconfirmed releases of another Hartnell story, *The Web Planet* and one of the few remaining intact Troughton stories in the BBC Archives, *The Dominators.*

None of these latter titles have been confirmed by BBC Enterprises. All future tapes should also benefit from what seems to be a general policy of releasing material in their original, transmitted format. *The Brain of Morbius,* which was the first *Doctor Who* video was badly edited – even the director, Christopher Barry, didn't approve of the final version. There are some cuts to other releases, but they are nowhere near as bad as this – the BBC obviously learnt their lesson.

With the chances of repeats sparse in Britain (except on the BSB satellite channel), British fans of the *Doctor Who* series now at least have some legal recourse to examine many earlier periods of the series. Previously, they either had to emigrate to the United States or Australia or perhaps nip to Berlin to catch the dubbed German transmissions of Seventh Doctor Sylvester McCoy's adventures currently running on RTL Plus in West Germany. Now *Doctor Who* fans can see their hero in a truer light. But exactly what are they to make of these few examples of this twenty-six-year-old programme?



Gone for now but not forgotten, *Doctor Who* is still plentifully available to his fans by virtue of the BBC's continuing shedule of video releases of early stories...

LOW BUDGET

For starters, it's fairly obvious from the videos available that the budget for the show has never been good. Even today, the entire visual effects budget for a complete fourteen episode season of *Doctor Who* is less than that for one episode of *Red Dwarf.* The sets, the costumes, the monsters all have that delightful tackiness which makes the programme so individual, setting it apart from the glossiness of *Star Trek* or *Alien Nation.* In *The Talons of Weng-Chiang* for example, a Victorian-based tale, the Doctor (Tom Baker) and Leela (Louise Jameson) are drawn into a superbly crafted tale of Chinese gods, future war and fog-bound, crime-ridden London, supported by an excellent cast that includes John Bennett, Trevor Baxter and Christopher Benjamin.

One of the most popular *Who* stories, it also has better props and costumes than normal, since costume drama has always been the BBC's forte. However, even the most hardened fan cannot help but feel embarrassed as the Giant Rat lurches its way through the sewers of London, threatening Leela with being gummed to death by its fake molars.

When the story was first shown in my area of the country back in 1977, *The New Avengers* ran an episode that also featured a giant rat – and the comparisons drawn were quick to doom the brave efforts to frighten by the BBC.

But it doesn't matter – the stories will out. The impact of this 'Giant Rat Factor' (outgoing Script Editor Andrew Cartmel's tag for obvious budget restrictions) is usually lessened by the *Doctor Who* stories themselves. Compared with such series as *Lost in Space* and *The Time Tunnel,* the ideas and the acting enables a suspension of disbelief that many SF tv shows never achieve.

Throughout its long history, as the video releases indicate, the scripting puts *Doctor Who* head and shoulders above many other SF tv series, particularly the likes of the original *Star Trek* series (which has its own charms) or the more recent first series of *War of the Worlds.* There have been some incredible stinkers – *The Horns of Nimon* is a story best forgotten – but at least the lead character doesn't fall in love with the first unattached female he comes across, or spend half an episode lingering over cadavers splitting open to reveal alien hands badly in need of a good manicure.

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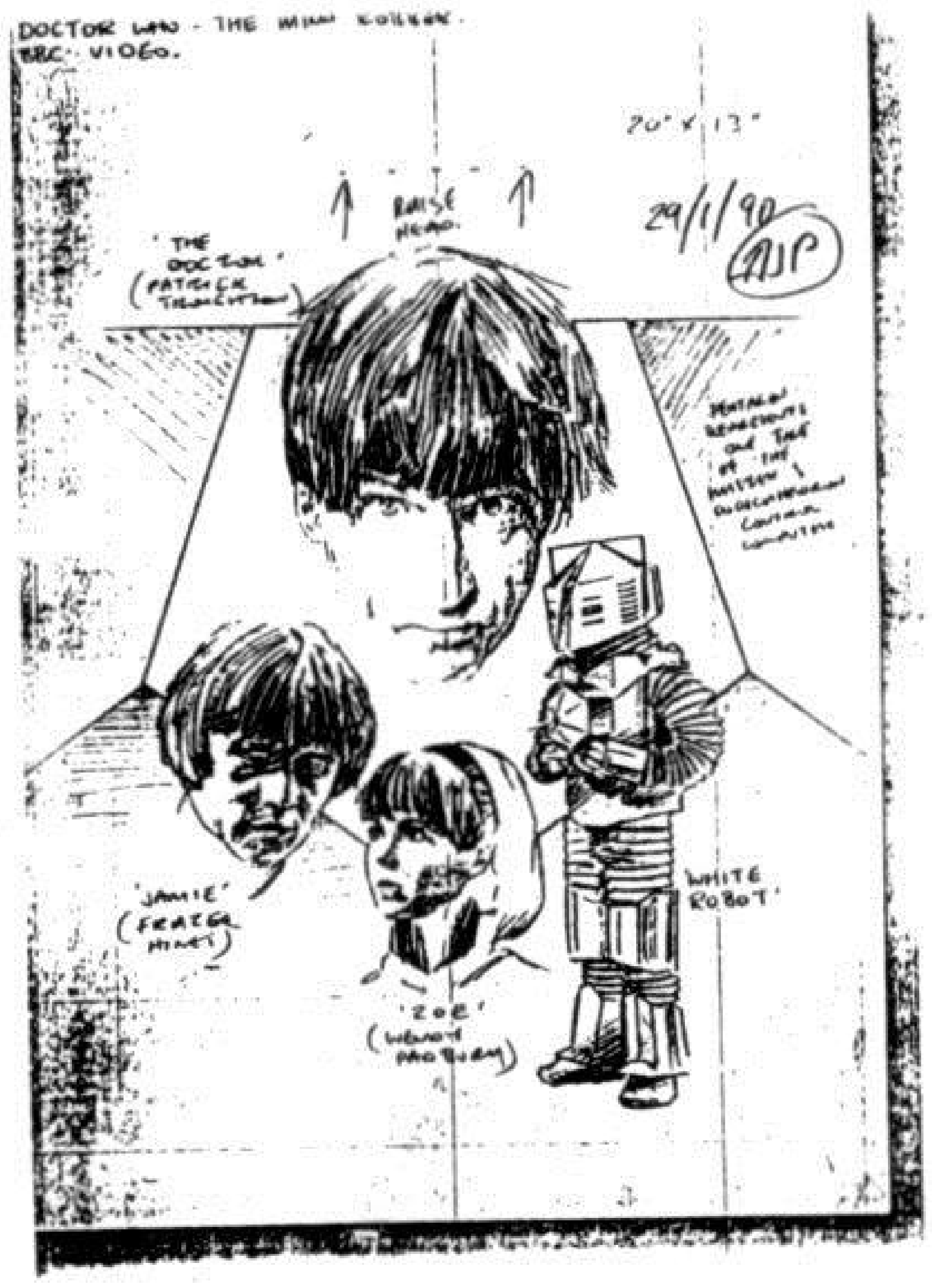


STRONG SCRIPTS

Of the videos released, *The Ark in Space, Talons* and *The Robots of Death* are probably the best evidence for these scripting strengths, although one can't help but admire the characterisation that sparkles in *An Unearthly Child* or *The Daleks,* the latter being the first story to feature those diabolical pepperpots. These early stories are a memorial to more leisurely days, when scenes weren't over and done with in less than a minute (following some unwritten rule of television lifted from the likes of *Dallas*).

Unfortunately, these older stories can also be incredibly *boring.* Scenes with the Daleks spice things up, but who needs two episodes that are almost entirely taken up with plodding around a BBC jungle, BBC tunnels and finally, the same Dalek city corridor that although well designed, has already been shown several thousand times already?

The Seeds of Death featuring the wonderful Ice Warriors also suffers from a drawn out story and the other latest release, *The War Games,* has three excellent episodes and then starts to wander until the climactic confrontation between the Doctor and the Time Lords at the end of the story.

Even the horrific *Spearhead from Space* with its shop store dummies springing to life suffers from this plodding, although it does benefit from being filmed. Not until *The Time Warrior* do things thankfully begin to speed up and Tom Baker's video released stories seem to work best – just the right lengths for characterisation and a cracking yarn, whereas recent *Who* stories on screen sometimes don't have the opportunity for both.

In some ways, *Doctor Who* has benefitted from being slashed to a fourteen episode season in recent years. Although bad for overseas sales (not enough episodes), this drastic paring of stories has meant that the results are generally a lot tighter and more visual. However, it does mean that plots suffer from a lack of detailed explanation. The supporting casts get less characterisation as the stories centre on the Doctor and immediate circle, necessitating an unfortunate introduction of sometimes obvious stereotypes. More recently, this failing seems to have been redressed and with the last two seasons *Doctor Who* began to sparkle more often, instead of bringing us the occasional gem in the Davison years, or more rarely during Colin Baker's period – *Vengeance on Varos* is a great *Who* story, and he had some others.

Comedians and unexpected 'guest stars' are still cropping up, but the resulting mix of talents seems to have been more successful of late. Jessica Martin, for example, delivered a delightful werewolf character in the recent *The Greatest Show in the Galaxy* without the slightest hint of her impressionist talents, for which she is better known.

SMALL SAMPLING

What the videos have given us so far is a very small sampling of *Doctor Who* across the years, with more to come. They enable a comparison with the current stories, which in some cases are unfair comparisons – television has changed a lot in twenty-six years and the *Doctor Who* production team have often been at the forefront of recognising those changes and responding to them.

Watching the videos, fans may come to realise that *Doctor Who* has always been largely as it is today – a small budget affair, with some good stories but above all, wonderful entertainment. The attempts at leaving food for thought should be regarded as a bonus, not a necessity. Each Doctor brings his own new twist to the Time Lord mythos and none of them have been totally bad.

What's needed with the videos are releases of more recent stories, taking advantage of the cutting room floor and putting material back into the stories that had to be removed to fit the required time slot. There is little time to decide to do this – even now, someone may be erasing out-takes from *The Greatest Show in the Galaxy* to replace them with *Coronation Street.*

My top three recommendations for release (all completely unedited, naturally): Tom Baker's *Genesis of the Daleks,* Sylvester McCoy's *The Curse of Fenric* and Peter Davison's *Kinda.* I'm afraid I can't include any Patrick Troughton as all the stories I'd like to see don't exist in their entirety in the BBC Archives. Finding them would make a video-and-a-half. . .

John Freeman

THE ONE LINE GUIDE TO DOCTOR WHO VIDEOS

Doctor Who videos sell in the region of 15,000-16,000 'units' per story – below are my ratings for those released so far:–

1. ***The Robots of Death* – Tom Baker**
   The Doctor investigates a series of deaths aboard a robot regulated Sand Miner – a classic.
2. ***The Talons of Weng-Chiang* – Tom Baker**
   Holmesian investigation (Baker and writer!) in Victorian London – worth it for the rat alone.
3. ***The Deadly Assassin* – Tom Baker**
   (US Only) The Doctor alone, up against corrupt Time Lords and the Master's mind games on Gallifrey.
4. ***The Daleks* – William Hartnell**
   Drawn out but Hartnell's superb and the Daleks and the city design are excellent.
5. ***The Ark in Space* – Tom Baker**
   A claustrophobic frightener aboard a giant space ark.
6. ***An Unearthly Child* – William Hartnell**
   Doctor Who's very first adventure. The first episode is brilliant.
7. ***Pyramids of Mars* – Tom Baker**
   Ancient Egyptian gods against the Doctor and Sarah Jane. No contest.
8. ***Terror of the Zygons* – Tom Baker**
   Superb monsters, shame about the end – "Oh no, not another peace conference . . ."
9. ***The Time Warrior* – Jon Pertwee**
   Sarah Jane Smith (Elisabeth Sladen) debuts in a medieval adventure against Robert Holmes' splendid Sontarans.
10. ***Day of the Daleks* – Jon Pertwee**
    The Ogrons *and* the Daleks double bill in this thrilling time line twist story – a typical Pertwee theme.
11. ***Spearhead from Space* – Jon Pertwee**
    The devious Third Doctor's first adventure against the chilling Autons.
12. ***The War Games* – Patrick Troughton**
    Troughton's last regular story – Earth soldiers are captured to form a huge army on a distant planet.
13. ***The Seeds of Death* – Patrick Troughton**
    Slow. Despite the Ice Warriors, I fell asleep.
14. ***Death to the Daleks* – Jon Pertwee**
    Even the disarmed Daleks cannot save this one.
15. ***Revenge of the Cybermen* – Tom Baker**
    The Cybermen should have known better.

DELETED TITLES

***The Brain of Morbius* – Tom Baker**
A poor story, badly edited.
***The Five Doctors* – Peter Davison and Company**
Fast, but too many elements. Davison is great and Troughton too. Watch out for that Raston robot – oops, too late.

LOCATION GUIDE

THE SOUTH EAST

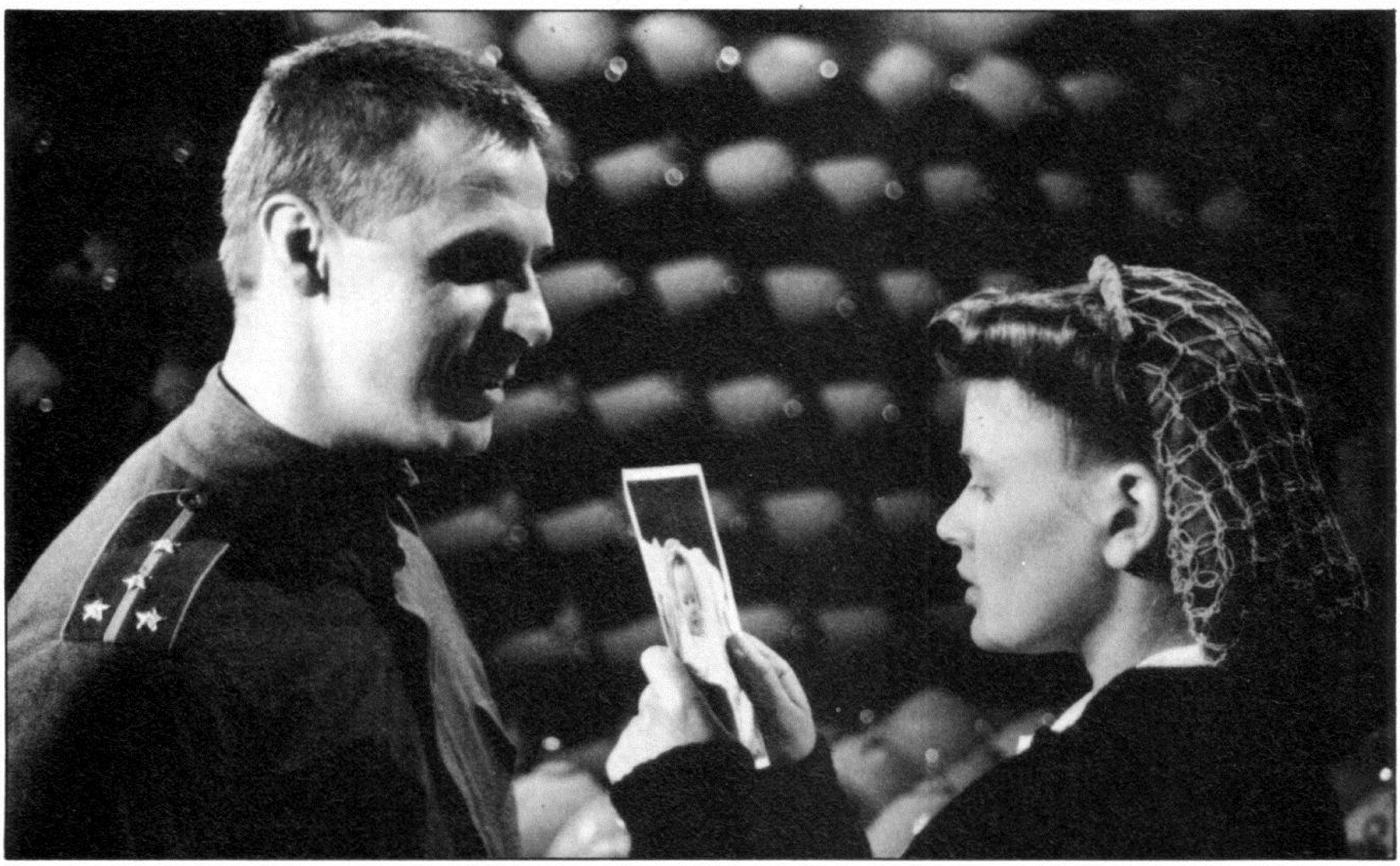


Photo © Steve Cook.

THE CURSE OF FENRIC

Kent. March 1989.
Director: *Nicholas Mallet*
Location: Hawkhurst, Kent

Ian Briggs' script called for several special requirements when the action moved to St Judes church, notably a flat roof for the fight between Ace and the Haemovores in Part Three. The production team set about telephoning various churches, asking if they had any flat areas of roof on their buildings they could use.

They hit the jackpot when they contacted the Reverend Mr Record, who confirmed that St Lawrence's Parish Church at The Moor, Hawkhurst had a roof that would suit the BBC down to the ground. . .

After seven days recording at the nearby Crowborough Training Camp, the cast and crew moved to the church for two days taping both in the grounds and inside the vestry and crypt.

Much of the first morning at the church was concerned with setting up the main "stunt", that of Ace (in this case Sophie's double, Tracy Eddon) descending from the church tower by means of a small portable rope ladder to the flat roof below. The whole sequence was organised under the watchful eye of stunt arranger Tip Tipping, who also doubled for one of the waiting Haemovores on the roof.

For the closer shots, once Tracy had completed her descent, the camera concentrated on Sophie and although she was only required to do less dangerous work than her double it was still enough to make the scenes look pretty hair raising.

The grounds of the church were decorated with several fake props to complete the illusion for the story. A new notice board was erected a few feet behind the real one, with the name of St Jude's and complete with colour photocopies of various war posters and notices. Outside the church wall a street sign showing the way to Maidens Point some two miles away was set up.

In the graveyard, a fake gravestone was planted at a jaunty angle (although it was soon discovered that the writing engraved into the polystyrene wasn't going to be visible to the camera, so two members of the design team spent a frantic half hour blacking the words in). All three props were surrounded by clumps of grass to conceal the fact that they were recent additions to the site.

After recording at the church was completed, the cameras moved to three more sites in Hawkhurst; Bedgebury School (doubling as the cellar), Roses Cottage on Slipway Hill which fulfilled the role of Miss Hardaker's cottage, and Yew Tree Farm, also on the hill where the mineshaft interiors were recorded.

THE ANDROIDS OF TARA

Kent, August 1978.
Director: *Michael Hayes*
Location: Leeds Castle, Maidstone, Kent

Described as "the loveliest castle in the world" by Lord Conway, Leeds Castle proved to be an ideal location around which to film the fourth story in the Key to Time quest of Season Sixteen.

▶

Michael Hayes' team moved into the castle just as a conference led by Henry Kissinger concerning the Arab-Israeli war moved out. Part One of the story began with the Doctor deciding that he needed a break from Key hunting and that he'd rather go fishing instead and, as Mary Tamm remembered, things didn't go quite to plan;

"We had to do this scene using an antique fishing rod worth literally hundreds of pounds. Tom was supposed to be casting off which, when he came to the lake, he did – throwing the thing into the water at the same time. It was awful really, he felt so guilty, but it was very funny at the time!"

The long shots of the castle seen on screen were 'treated' with the use of a glass painting placed at a specific position in front of the camera, which added fairy tale spires and turrets.

The story also involved an attack on the castle which needed to be filmed at night, adding to the cost of the location work quite substantially. Paul Lavers, who played Swordsman Farrah in the tale, remembers;

"It was about two o'clock in the morning, a night shoot with lots of lights. Just before we were about to start, Michael Hayes came over with a bottle of whisky to give us all a shot because it was quite cold by then, and coming across the car park to the castle he (Simon Lack, who played Zadek) slipped and this bottle of whisky smashed all over the place. Then Michael came up to us and said, 'Listen, I know you've got to storm the castle, but coud you do it quietly because there are people inside sleeping'!"

SILVER NEMESIS

West Sussex, June/July 1988
Director: *Chris Clough*
Location: Arundel, Castle, West Sussex

Writer Kevin Clarke's Twenty-Fifth anniversary story centred around Windsor, including both the castle and the surrounding streets. However, when the production team approached the authorities at the castle they were informed that no dramas are ever filmed at Windsor – they only allow documentaries. Chris Clough had to find a suitable alternative, which he did at Arundel. To complete the illusion on screen, a long shot of the real Windsor Castle was taken, of all places, from an old edition of *Songs of Praise*.

Clarke made a number of cameo appearances throughout the three episodes. Firstly as one of the tourists entering the castle, secondly as the passer-by who stops and stares at Lady Peinforte and Richard as they walk up the high street, and lastly as the driver of the car that picks up the hitch-hiker in Part Three.

The castle itself makes a very limited appearance in the story, although the castellated crypt building is also in the grounds of Arundel. It is here at the crypt that the Cybermen make their appearance at Arundel, but the building (supposedly in Windsor Safari Park – an illusion created by the strategic placing of a signpost and a couple of llamas!) is not open to the public. What made the location especially appealing was that the production team found a nearby house that they could use as Lady Peinforte's manor, in this case St Mary's at Bramber, ten miles away.

It is worth noting that the other major location used for the story was at Greenwich Gas Works in London, although what a large piece of wasteland was doing in Windsor was never explained. This location was used by Steven Speilberg for his film *Empire of the Sun*, and during the recording of *Silver Nemesis* several film props were found lying discarded amongst the weeds.

INFERNO

Kent, March/April 1970
Director: *Douglas Camfield*
Location: Berry Wiggins & Co, Hoo, Kent

The script for *Inferno* called for a large industrial type setting and Douglas Camfield found the ideal site at the appropriately named Hoo near Rochester, namely Berry Wiggins & Co Ltd. However, because the site was an oil refinery and bitumen manufacturing plant, strict instructions had to be laid down to all production personnel on location due to the potential fire risk. This was accomplished by a two page letter written by Douglas Camfield included at the very beginning of the film diary:

"Because of the extreme fire hazard, this firm enforces the most stringent fire regulations. In fact, any employee found smoking on the premises is dismissed without question. We have secured permission to film on this excellent location, subject to the unconditional understanding that smoking is absolutely forbidden in any circumstances – except in our allocated vehicle area.

"The management have made it clear that if any member of this production unit is found smoking within the plant area, filming permission will be revoked immediately and the whole unit will be ordered to leave the location forthwith.

"I do not have to stress what a tragedy this would be for the serial bearing in mind the amount of filming involved. I would urge that all smoking materials, including matches are left behind in transport to avoid any risk of forgetfulness. Apples, sweets and chewing gum will be available from the two Sues (namely the AFM Sue Heddon and her assistant Sue Upton) as a comfort for habitual smokers! YOU HAVE BEEN WARNED."

Interestingly, the rifles used needed to be specifically constructed from fibreglass instead of the usual genuine weapons firing blanks. Therefore, all the shotgun noises needed to be dubbed onto the film in the later dubbing sessions on the 9/10th April.

The filming itself was completed over a four day period from 31st March to 3rd April, 1970, but due to the phenomenal amount of filming to be done, Camfield made it be known that he would tolerate no slackness in his cast and crew.

THE MIND OF EVIL

Kent, November 1970
Director: *Timothy Coombe*
Location: Dover Castle, Dover, Kent

Requests by the production office to use a real prison in *The Mind of Evil* were turned down by the Home Office on security grounds, so director Timothy Coombe and production assistant John Griffiths had to search for a suitable replacement. The location they chose was Dover Castle, but apart from a few brief scenes at Constable Gate not much of the castle is seen in the early episodes. The main use of the location however occured in Episode Five, with the UNIT attack on the prisoner-held fortress. Timothy Coombe explained;

"I had ten extras – and that was the prison riot. I went for the wide shots and I should have gone for more close-ups, and Barry Letts quite rightly said to me 'You need more cut-ins, you need more close shots, otherwise it looks too empty.' So we went back on a Saturday and we all took part (with Coombe himself playing the part of a prisoner). Those were the days when you all mucked in to get the shot in the can!"

It was this sequence, with the vast array of hardware involved, which caused Coombe to go over budget which, according to BBC policy, meant that he couldn't work on the programme again. "Barry Letts was a bit unreasonable because I was only trying to make the story work."

BLACK ORCHID

Kent, October 1981
Director: *Ron Jones*
Location: Blackhurst House, Withyham, Kent

The Fifth Doctor's arrival in Twenties England was recreated by location filming at Quainton Road Railway Centre in Buckinghamshire, but the location for the rest of the story proved somewhat difficult to find, as Ron Jones explained;

"We had a lot of trouble actually finding the location, because we needed to combine the house with an old-fashioned railway station. We found the station in Buckinghamshire, but the house was a real problem. We needed a terrace suitable for dancing, a cricket ground with a pavillion, and a roof for the final scenes. John [Nathan-Turner] suggested a house that might be sufficient after filming *Castrovalva* in the grounds.

"We went to see it, but at first the owners weren't too keen – they thought it would become identified as a result. We managed to persuade them on the grounds that our story was total fiction, but even then we had to construct a smaller second roof on the top of the house to enable us to film up there."

The building finally used was Blackhurst House in Withyham, Kent, the other side of London. Further proof of how television can cleverly fool the viewer.

The briefness of the costumes worn by Sarah Sutton and Janet Fielding gave both girls problems during the filming as instead of the dance being held on a bright sunny day it was actually done on a very cold and rainy day in October! ▶

A fight scene is filmed for *Inferno.* Photo © Chatham, Rochester & Gillingham News.

LOCATIONS

The Highlanders	Frensham Ponds, Surrey	Nov 66
The Myth Makers	Frensham Ponds, Surrey	Sep 65
The Faceless Ones	Gatwick Airport, Surrey	Mar 67
The Silurians	MOD ground, nr. Farnham, Surrey	Oct 69
Planet of the Spiders	Staines, Surrey	Mar 74
The Enemy of the World	Villiers House, Redhill, Surrey	Nov 67
The Deadly Assassin	Rear of country school, Reigate, Surrey	Aug 76
The Invasion of Time	Disused Mental Hospital, Reigate Surrey	Dec 77
The Invasion of Time	Bletchingley, Surrey	Dec 77

The War Games	South Downs, nr. West Dean, W. Sussex	Mar/Ap 69
The War Games	South Downs, nr. East Dean, W. Sussex	Mar/Ap 69
Terror of the Zygons	Chorlton, nr. Chichester, West Sussex	Mar 75
The Enemy of the World	Littlehampton beach, West Sussex	Nov 67
Silver Nemesis	Arundel Castle, West Sussex	Jun 88
Silver Nemesis	Arundel Estate, West Sussex	Jun 88
Silver Nemesis	St. Mary's Bramber, West Sussex	Jul 88
Silver Nemesis	"Cass Del Mar", Goring by Sea, W. Sussex	Jul 88
The King's Demons	Bodiam Castle, Bodiam, East Sussex	Dec 82
The Chase	Camber Sands, East Sussex	Apr 65
The Ultimate Foe	Camber Sands, East Sussex	Jun/Jul 86

The War Games	Westmeston, East Sussex	Mar/Apr 69
The War Games	Sheepcote Tip, Brighton, E. Sussex	Mar/Apr 69
The Macra Terror	Brighton Rubbish Tip, East Sussex	Feb 67
The Leisure Hive	Brighton Beach, East Sussex	Mar 80
Mindwarp	Telscombe Cliffs, East Sussex	Jun 86

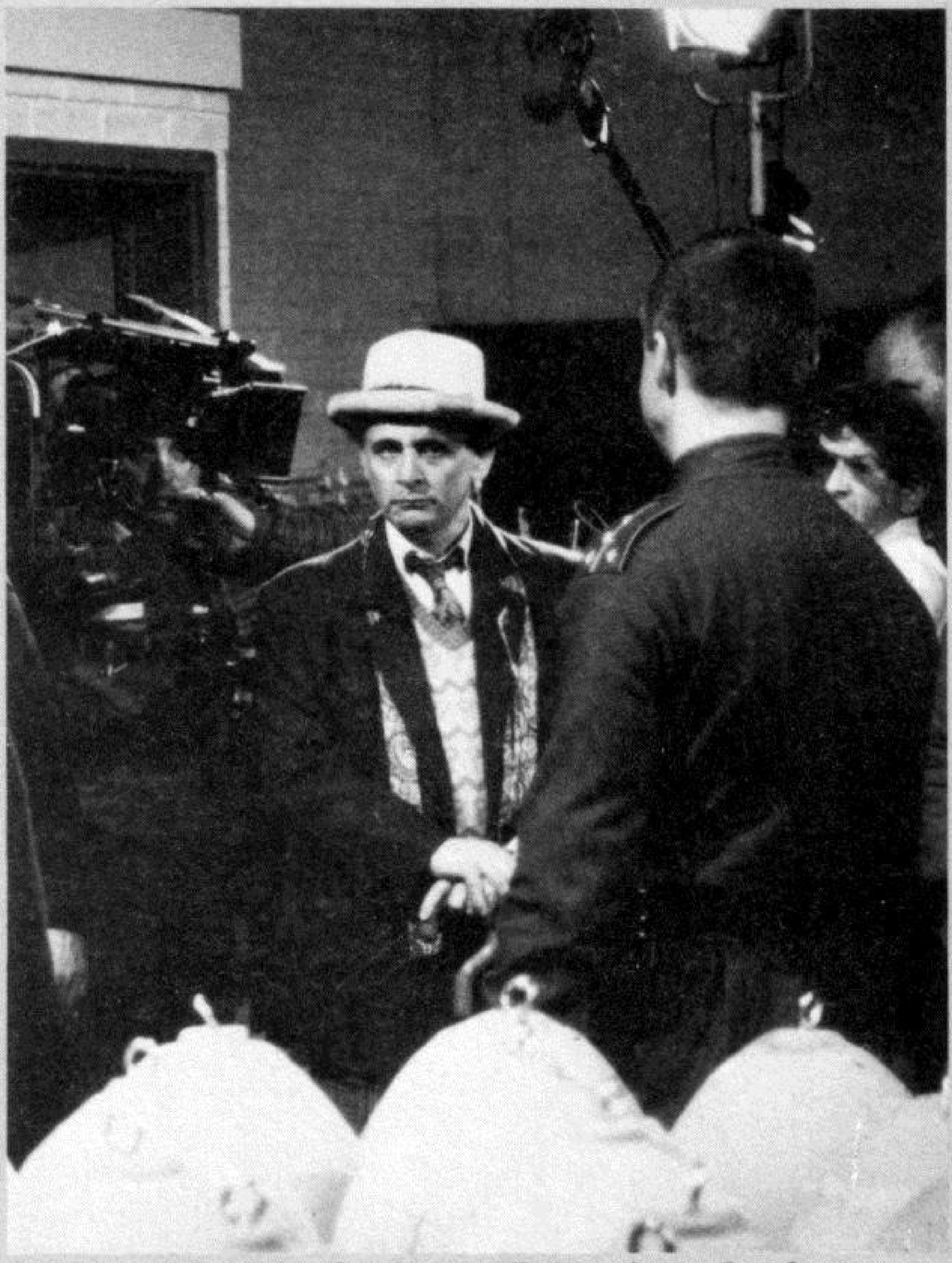


Photo © Steve Cook

The Curse of Fenric	Crowborough Training Camp, East Sussex	Apr 89
The Curse of Fenric	Roses Cottage, Hawkhurst, Kent	Apr 89
The Curse of Fenric	Yew Tree Farm, Hawkhurst, Kent	Apr 89
The Curse of Fenric	St. Lawrences Church, Hawkhurst, Kent	Apr 89
The Curse of Fenric	Bedgebury School, Lillesden, Kent	Apr 89
Inferno	"Berry Wiggins & Co," Hoo, Kent	Mar/Apr 70
Fury from the Deep	Margate Beach, Kent	Jan 68
The Mind Robber	Harrison's Rocks, Groombridge, Kent	Jun 68
Castrovalva	Harrison's Rocks, Groombridge, Kent	Sep 81
The Mind of Evil	Dover Castle, Kent	Nov 70
The Mind of Evil	MOD airfield, near Dover, Kent	Nov 70
The Claws of Axos	Dungeness Power Station, Kent	Jan 71
The Claws of Axos	Dungeness Beach, Kent	Jan 71
The Mutants	Chislehurst Caves, Kent	Feb 72
The Mutants	Finsbury Caves, Stonehouse Farm, Kent	Feb 72
The Androids of Tara	Leeds Castle, Nr. Maidstone, Kent	Aug 78
Black Orchid	Blackhurst House, Withyham, Kent	Oct 81
The Three Doctors	W. Hartnell's Cottage, Hayfield, Kent	Nov 72
Fury from the Deep	Radio 390, Red Sands, Thames Estuary	Jan 68
Carnival of Monsters	SS Bernice, on the River Medway	Jun 72

QUARRIES

The Savages	Oxshott Sandpit, Oxshott, Surrey	May 66
Frontier in Space	Fullers Earth Works, Reigate, Surrey	Sep 72
Planet of the Daleks	Fullers Earth Works, Reigate, Surrey	Dec 72
Genesis of the Daleks	Fullers Earth Works, Reigate Surrey	Jan 75
The Seeds of Doom	Dorking Quarry, Surrey	Oct/Nov 75
Terror of the Zygons	Littlehampton Quarry, W. Sussex	Mar 75
The Mutants	Chalk Quarries, Finsbury, Kent	Feb 72

Interview extracts: *Doctor Who Magazine, Web Planet, Private Who Anniversary Special.*

By Richard Bignell and Guy Daniels, *Private Who Magazine*

ANGELA BRUCE

Angela Bruce, who played Brigadier Bambera in *Battlefield,* began acting in 1970 when she was cast in the stage production of *Hair.* She is possibly best known for her TV role in *Angels.* More recently she has appeared on stage at The Young Vic in *From The Mississippi Delta,* and it was there that Helen Stirling and Andrew Lane caught up with her.

DWM: They say that in the old Pertwee days there was a great family feeling on the set of *Doctor Who.* Is that feeling still there?

Angela Bruce: Yes, definitely. John Nathan-Turner I knew when he was PA for *Angels.* He was saying to me that being a producer for *Doctor Who* is the only job he's had since. It's like his baby, he loves it. Now it's become like *Coronation Street* where a lot of known people want to be in it. It's bizarre being able to work with people like Jean Marsh, James Ellis and June Bland, who are absolutely wonderful, in a show like *Doctor Who* because everybody can just be mad and outrageous and over the top.

DWM: What is Sylvester McCoy like to work with?

Angela: He's lovely, a very generous actor – they are all very generous. He's one of these people who you fear when you get in front of a camera, because there is a danger that when you open your mouth or look into his face you are going to laugh. Any little mistake that I made he would carry on winding me up about. Little things, like pointing in the wrong direction when I was supposed to be pointing across the lake to see Sophie come out with Exaclibur. I used the wrong arm and ended up pointing up the hill towards Jimmie [Ellis], towards land so Sylvester said, 'Don't worry Angela. We'll just move the lake.' After that every time I spoke he'd say "Oh look" and point in the opposite direction. It became a standing joke.

There was a strike in the middle of shooting and we had three days we weren't working, so Sylvester, Nicholas Courtney, John Nathan-Turner and myself all went to Skegness for the day. To get Sylvester playing bingo in Skegness is a sight to behold. Nick is a wonderful guy to work with, and he enjoys doing *Doctor Who.* He was supposed to be killed off originally and they changed their mind at the last minute.

DWM: The Brigadier first appeared in 1968, twenty-one years ago. Can you see yourself coming back in 21 years time and playing Brigadier Bambera?

Angela: I'd love to, it's such a hoot, especially to be paid to have so much fun! It was very professional though. The outside film crew were hysterical, and they loved recording it because it's their baby.

It's different when you're in the studio but on location everyone lives out of the same lunch truck. It's the focal point. When Ben (Aaronovitch) wrote the character he made it so she could come back like Nick's Brigadier.

DWM: They did have an interim Brigadier, in *The Five Doctors,* but nobody liked him. You're a very popular character.

Angela: I've got some nice fan mail. All from men, or boys. I don't know. I

▶

suppose Bambera was a bit like a female Errol Flynn character – she could do just about everything. Alf Joint, the stunt arranger, was teaching me a sword technique strictly because the more people who knew the moves the better. When he started working with me he said "Well we've got to do a sword sequence". So we did a very small sword fight.

My own armourer followed me around all the time with that gun – a very lethal weapon. When we first tried it out in the woods we had to make sure there was nobody about. It's a very futuristic design, that's why it's not seen very often in this country.

DWM: Did you have any problems with all the stunts you had to do?

Angela: No, because Alf was very good and the BBC armourer was very conscientous. When it came to doing the Citroen 2CV's stunt, a funny thing happened. When Brigadier Bambera comes up through the roof of the van, shoots at the men and then ducks back through the roof while she steers with her feet – well, we only rehearsed it once.

That was a very dodgy stunt because we were heading straight for the camera and then swerving at the last minute to miss an explosion. The path was supposed to be closed to the public but this guy and his girlfriend were coming up in his car. We told him he couldn't go any further because of the cameras and he took umbrage and decided he was going to try and ruin the shot.

Actually, it was after we'd done the shot and everyone was very pleased, he drove down the stretch of road and took the same corner I'd taken, missed it and ended up in a ditch. He wasn't hurt, but we left him for hours and hours because he'd been such a pain. I thought it was wonderful that this guy had missed the corner when a woman driving with her feet and shooting a gun had managed it!

DWM: Somebody told me that when Ben Aaronovitch found out you were from the North he wanted to change the character so there was a triple culture clash; female, black and a Northerner.

Angela: Yes, he did. He would have loved me to play her with a Geordie accent, but he didn't know until the last minute and by then it was too late. The double culture clash worked well though. I thought Nick's line 'Good man is he, this Brigadier?" was wonderful.

DWM: Did you do any research on the history of UNIT or watch any of the Brigadier's old stories at all?

Angela: Because it was a new character I just approached it as if it were a straight part. She was supposed to be with a peace corps mission going out to South Africa. Of course the United Nations wouldn't let her go because firstly she was black and secondly because she was a woman. So she was looking after this convoy instead which was *not* what she wanted to be doing. When it gets bogged down in a field – that's the last straw for her, which is why she's very angry all the time.

DWM: It's a shame that was cut out, because it would explain a lot about her character.

Angela: Ben and I sat and looked at her background. Again it was one of those things that happened after I was cast. He became excited about the background of the Brigadier and why she was there. Why she was called 'Sir' was interesting, apparently it's a standard military thing.

DWM: Did you find that you were kept hanging around while people were trying to set up all the special effects, the explosions or the Destroyer?

Angela: No, because there were two camera units and often John Nathan-Turner would be filming something else. There was never much time when you were sitting about, unlike any other filming. I was in throughout anyway so if I wasn't needed by one crew I was off doing something else.

DWM: Is it rare for the producer to come out and do second unit directing?

Angela: It is. What's even more rare is that John is good, you don't notice the difference. Sometimes you can tell if another director has taken up a shot cause it's just not the same. But John directed that scene I did with Ancelyn where I said "If you call me My Lady once more . . ." and you can't tell, it kept the same nature of the Brigadier.

DWM: John Nathan-Turner started off as a production assistant so he's never actually had any training as a director.

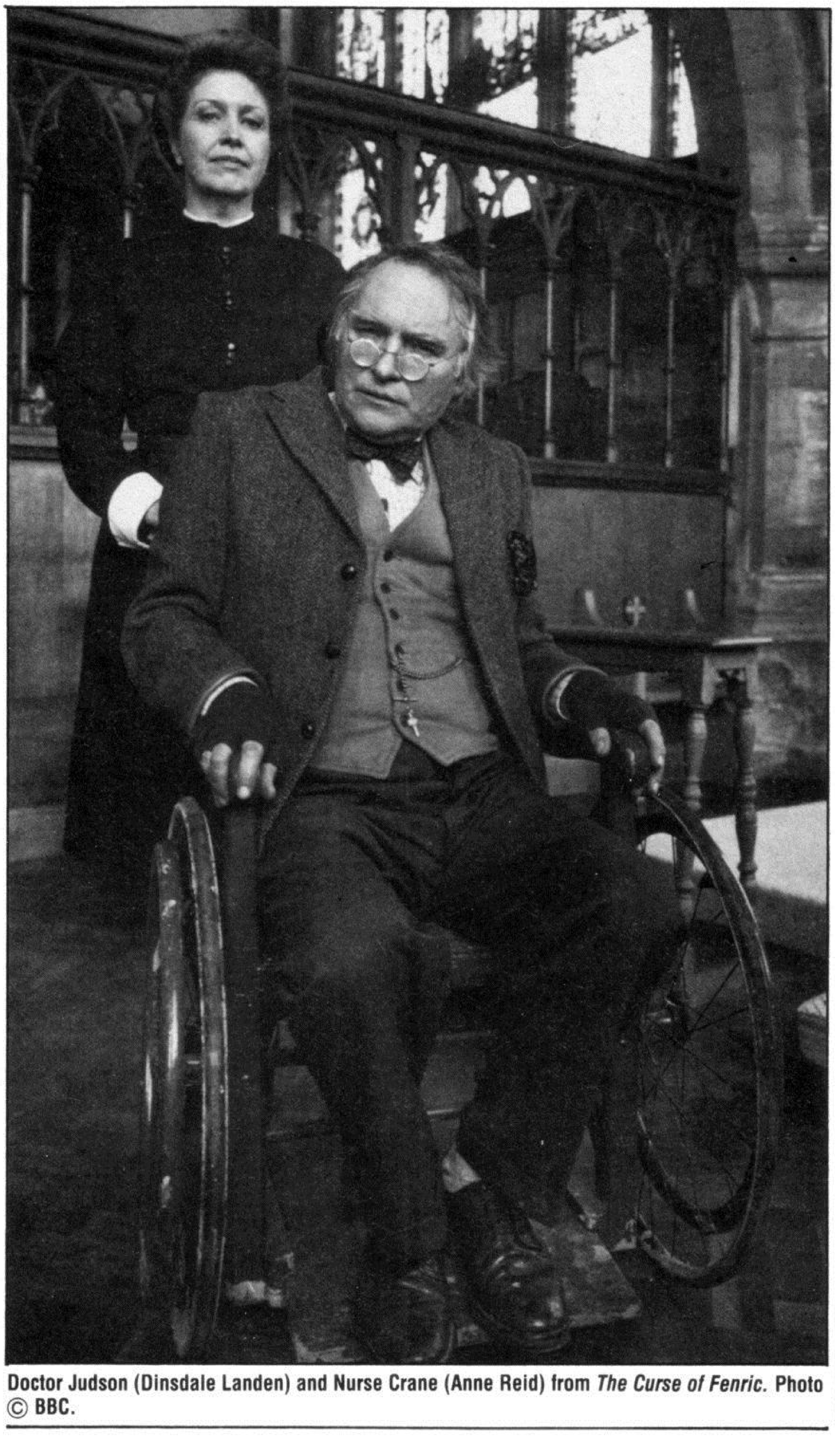
Angela: He's observant and he's worked with some good teams. The only time when it became a worry was when we were running out of time in the studio. I had to let off a volley of gun shots and I had lost my armourer, because he was over in Jersey, and I had this stand in.

Anyway, I decided I only wanted to fire one shot which I had been told, by the stand in, this gun could do. Unfortunately it couldn't and the chances of it getting jammed are very high. That was nerve wracking, being in such an enclosed space when the flame off the thing could be ten foot long. So you really don't want to be firing directly at anybody and people should be about twelve foot back. That puts people under a lot of pressure!

◆

[illegible] Bambera (Angela Bruce) and Ancelyn (Marcus Gilbert) ready to take on Mor[illegible] [illegible] *Battlefield*. Photo © BBC.

DINSDALE LANDEN



Doctor Judson (Dinsdale Landen) and Nurse Crane (Anne Reid) from *The Curse of Fenric.* Photo © BBC.

Deep within the bowels of the labyrinthian backstage complex of the Lyric Theatre, Doctor Judson has been possessed by yet another change of personality. Thankfully, Sir Hector Benbow's demeanour is tame by comparison to the spirit of Fenric!

The actor responsible for bringing both these characters to life took time between matinee and evening performances to reflect on how he came to be an actor and his recent encounter with a certain Time Lord.

"I appeared in a stage play at school and I guess I was bitten by the acting bug, totally hooked. I was with an awful lot of repertory companies, and never happier have I been.

"Whenever I'm doing any one job, whether it be theatre, television, or film, I think that is my favourite to work with at the time, but I find theatre far more satisfying. That's where I was brought up, where I served my apprenticeship. I probably know more about stage acting than I certainly do about film acting. I do like being in charge, as it were, of an audience, rather than a group of technicians being in charge of me.

"My first big break on television, as far as public recognition was concerned, was probably *Great Expectations* in the 1960 s. Television is so much more broken up than it was, it's shot much more like a film now, and frankly, that comes as a welcome relief. The old system of recording shows in story order was an incredible strain." Landen's numerous television appearances include *The Mask of Janus*, *The Glittering Prizes*, *The Spies*, *London Assurance* and his own series in the 1960 s, *Micky Dunne*.

"It's a shame that the good old serials have gone now, I do miss them. I suppose you could say that *Howard's Way* is back again, but that's not my cup of tea. Those kind of programmes aren't as good as they used to be, like *The Mask of Janus*. They took things far more seriously."

"I'm not an invalid, I'm a cripple. I'm also a genius... So shut up!"

Doctor Judson –
The Curse of Fenric

Early last year, a script arrived from the *Doctor Who* production office; *The Curse of Fenric*. "I read it and liked it because I thought here was indeed an eccentric old professor. I hadn't played that kind of role before, so I thought, 'Let's have a go!'. The script was of a very high standard.

"I think I approach every part, whether it be Judson or Sir Hector Benbow, with as much reality as I can possibly instill into

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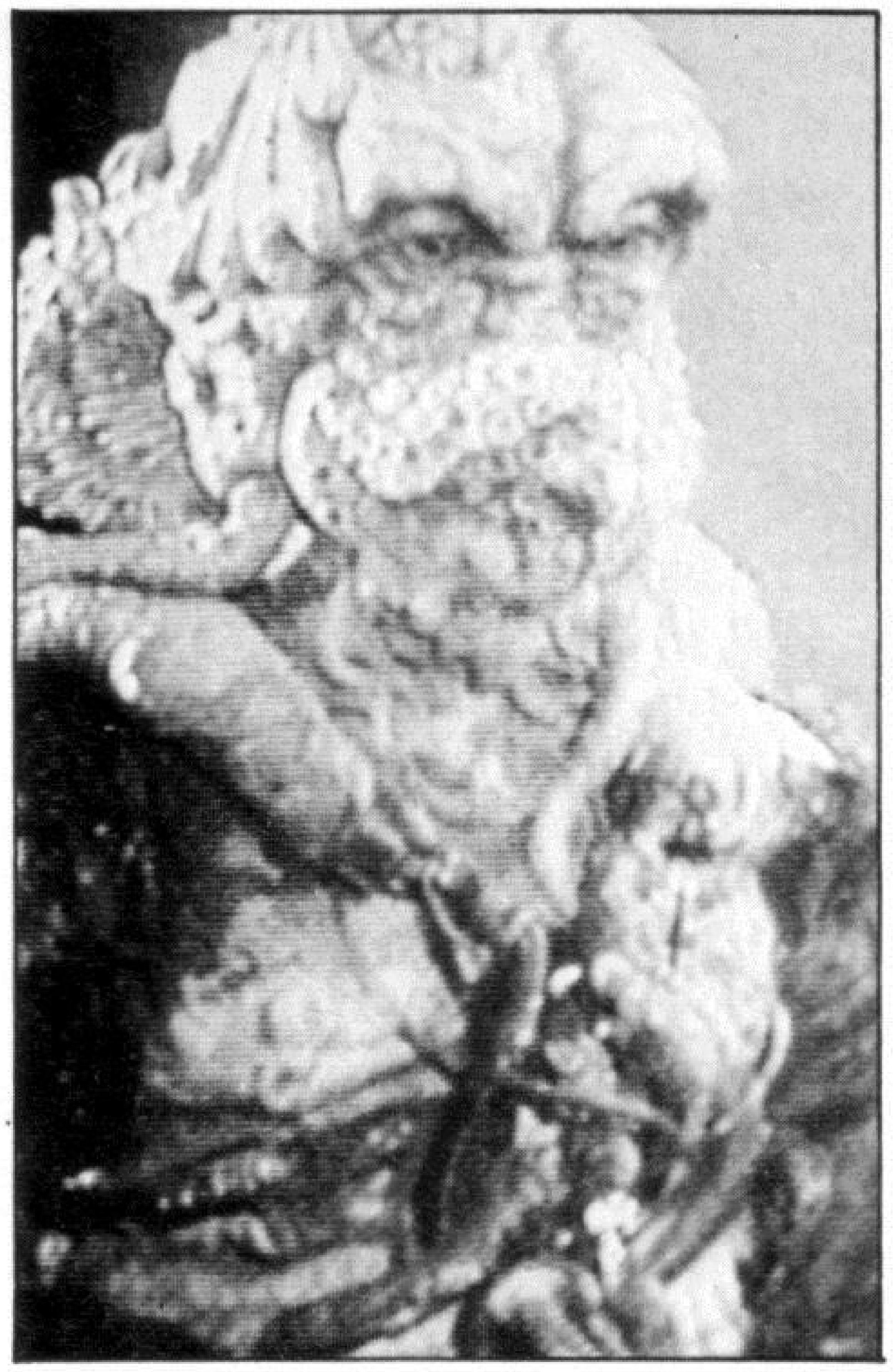

it. I approach them with realism and remain faithful to the original text without embelishing on it too much. Basically, I think the job of an actor, and this has always been my theory although I'm sure I'm not the first one to say it, is that he's a waiter really. It's the writer who cooks the dish, he's merely there to serve it and should do that as well as he can.

"I didn't feel restricted at all with having to work from a wheelchair, I rather hoped all the time that I'd be rather like Raymond Burr in *Ironsides*. Then again, I kept thinking, 'Oh God! I wish I was earning that kind of money!', which of course I wasn't.

"The Haemovores were there for the audience to see, I think I'm a bit past that kind of thing really. They're a meal that many people want to enjoy and savour, and I think that it's wonderful escapist fun. There was no element of keeping your tongue in cheek when doing scenes with them, you've got to approach that kind of thing as seriously as you can. With the Ancient Haemovore, as far as the text was concerned, it said 'The Ancient Haemovore appears'. There's no point in saying 'Well this is ridiculous', because if you feel like that, you should never have accepted the part in the first place.

"You accept the fact that monsters exist in the context of the *Doctor Who* script, so you just have to face the fact that you're standing there talking to one, no matter how absurd they may look. You've got to do your job. Besides, I thought it was great fun.

"For the possession of Doctor Judson, they put contact lenses on my eyes; it was hell, I hated that. In point of fact, I couldn't put the lenses in myself, so I had to have a man there to put them in for me before each take. Frankly, to be quite honest, I was concentrating so much on the fact that there were these ghastly things in my eyes, that the transformation actually became inferior to the pain of putting the things in.

"It wasn't really a transformation as such, Judson was essentially pretty nasty in the first place. He was a swine, pretty horrid to everybody in fact! Simply put, he was inhabited by a little bit more evil than he already was, a much older evil was fed into the man.

"It really was a jolly, happy, loveable crew working on that story. If anything was wrong, I think it was the Army Camp where we were recording. There'd been considerable rain storms just prior to shooting. It was really like filming in Passchendale the whole time, everybody was going around trying to avoid slipping in this thick, thick mud."

"I've certainly never had any aspirations to take on the role of *Doctor Who* himself nor do I think I ever will have. For one thing, I don't think that I'd ever be right for the part in the first place. I'd certainly appear in another *Doctor Who* if I was offered a part and the scripts were good!" ◆

Dinsdale Landen is currently appearing in Thark, *a 1920's farce by Ben Travers, as Sir Hector Benbow, at the Lyric Theatre, Shaftesbury Avenue, London. Interview by Adrian Rigelsford.*

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SEASON 26 GUIDE

PART ONE

In the crazy, mixed-up, fantastical World of *Doctor Who,* for what will the year 1989 be remembered? As the one in which the last season was made at the BBC? As the year of Sylvester McCoy's third but final outing as the Doctor?

As the New Year advances, the last has not yet been able to take its place in the programme's long history. Matters resolved in 1990 are to decide how best the year will be remembered in the future. However, whatever surprises may be revealed, some facts are already etched in stone.

Season Twenty-Six marked the welcome return of the Brigadier and The Master, introduced Haemovores, Cheetah People and The Destroyer. Each of the four adventures were set on Earth. The season showcased another two writers new to the programme, one director and was *definitely* John Nathan-Turner's last as Producer. As the programme readied to enter a fourth decade, its popularity seemed to be at its lowest ebb. The inevitable grumblings of an uncertain future also began to crack the veneer of organised fandom.

But no matter. What follows is the first part of as comprehensive a guide to Season Twenty-Six as you'll see. As well as casts, credits and locations there's a peek at material that no-one will ever see on television – the script changes, and changes made once the series had been shot. Sit back and enjoy.

John McLay

BATTLEFIELD

This rather noisy season opener and second script from Ben Aaronovitch was based on an early three-part all-location story outline and first episode originally submitted to Andrew Cartmel for the Twenty-Fifth Anniversary season. Though expanded and re-titled, it contains much of what was first written down in 1987 – a modern re-telling of the old British legend of King Arthur, with the Brigadier and UNIT, knights from outer space, a black female Brigadier and Chinese supporting actress.

Essentially made during the May of last year the production certainly experienced its problems. A two-day BBC pay strike hit location recording, adding a couple of unscheduled days onto the shoot and the last studio day created some unwelcome drama involving Sophie Aldred and a water tank used for scenes in Part Two. Sophie was pulled clear from the tank just as the glass collapsed spilling water all over the studio floor and electrics. Much false reporting has ensued since.

Recorded second after *The Curse of Fenric,* Marek Anton followed-up his role as Vershinin to play the under-used character of The Destroyer, a creation reminiscent of 'Darkness' from Ridley Scott's film *Legend.*

The script typified the way in which each story was over-written. In any script scenes are re-arranged, broken down and dialogue para-phrased and altered, but even working from the rehearsal version revised as late as the end of March (in which substantial cuts had already been made) it is possible to observe several interesting bits and pieces that were still lost or changed.

Part One was left ostensibly intact. The reference by the Brigadier to his school-teaching in the opening exchange was actually inserted *afterwards;* Ben originally chose to ignore 1983's *Mawdryn Undead* altogether.

The Hotel name changed from The Crowfeast Arms to The Gore Crow and the episode ending should have depicted the Grey Knights bursting through the brewery wall and finishing not on the Doctor, but on the Grey Knight Leader.

In Part Two, the script suggested the Doctor/Morgaine telepathic encounter be represented by showing them both in a split screen. Some of the Doctor's lines, where he describes how the spaceship was grown by advanced bioengineers, were also lost. He continued from this and put forward that the *reverse* of Clarke's Law ('any sufficiently advanced technology is indistinguishable from magic') is in fact usually the case.

Throughout, and particularly in Three, Peter Warmsley's classical quotes are additional and not scripted. When the Brigadier first meets up with the Doctor again the next scene cut him short of saying "Doctor, I seem to have stepped into something nasty." (referring to the nodule controlling the serpent guard) to which the reply came "I think we all have Brigadier. Right up to our necks." A sub-plot putting Ace at odds with the Brigadier's military manner through the last two episodes was also lost. There was also a scene where Pat Rowlinson discovers ▶

BATTLEFIELD (7N)

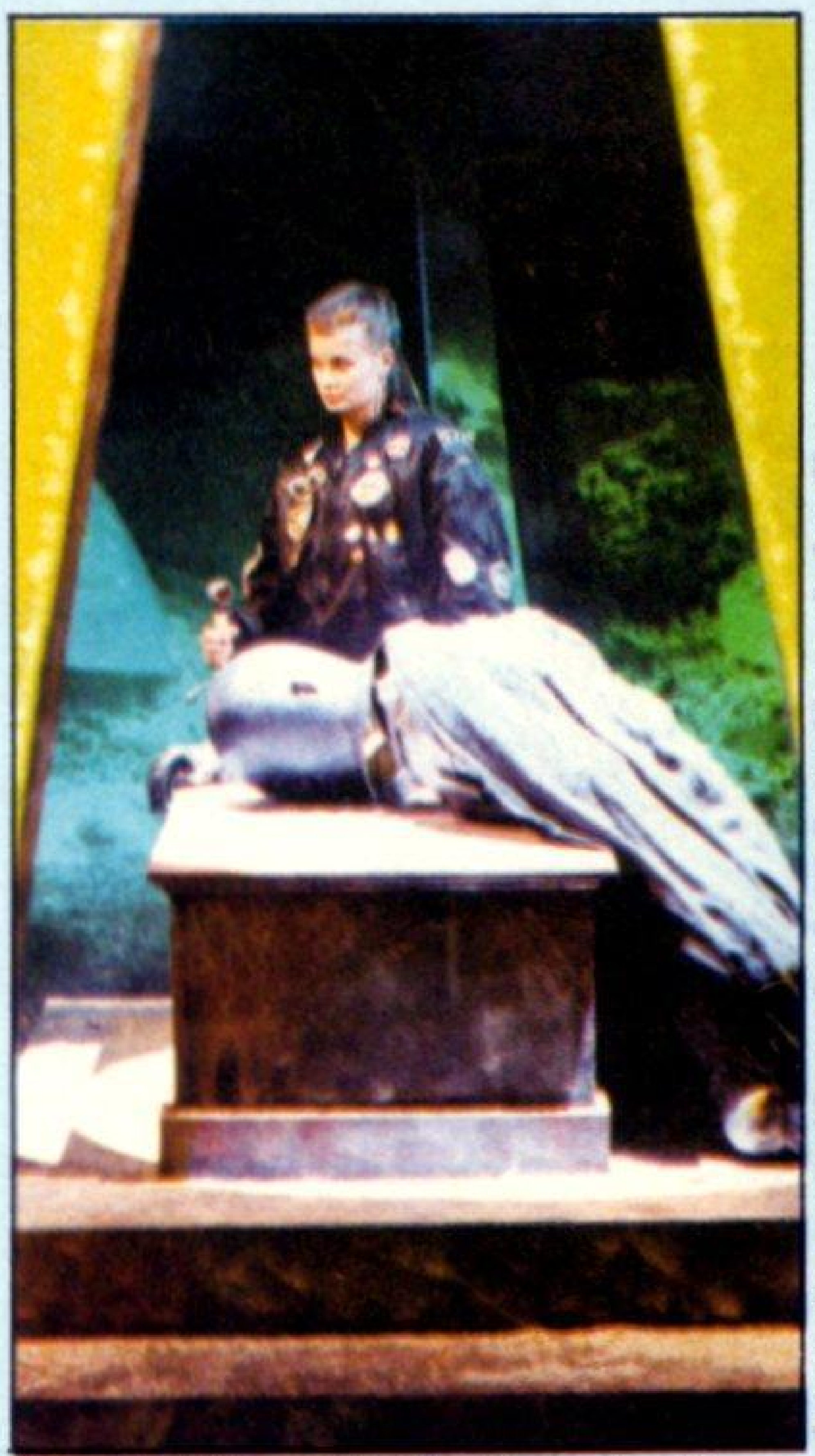
By Ben Aaronovitch

Working Title
Storm Over Avallion

Four Episodes

CAST

Morgaine	*Jean Marsh*
Brigadier Lethbridge-Stewart	*Nicholas Courtney*
Peter Warmsley	*James Ellis*
Brigadier Winifred Bambera	*Angela Bruce*
Mordred	*Christopher Bowen*
Ancelyn	*Marcus Gilbert*
Doris	*Angela Douglas*
Pat Rowlinson	*Noel Collins*
Elizabeth Rowlinson	*June Bland*
Shou Yuing	*Ling Tai*
Flight Lieutenant Lavel	*Dorota Rae*
Sergeant Zbrigniev	*Robert Jezek*
The Destroyer	*Marek Anton*
Major Husak	*Paul Tomany*
Knight Commander	*Stefan Schwartz*
Stunt Arranger	*Alf Joint*



Ace on the spaceship set for *Battlefield.* Photo © Sue Moore.

Grey Knights, *Martin Kennedy, Danny Lawrence, Mark Jardine, Simon Fielder.* Men-at-Arms, *Richard Brennan, Andrew Buttery, Tony Wayne, Simon Freeman, Martin Hughes, Mark Crosby, Neal Coker, Carl Harris, Murray McGrough, Keith Fradley, Chris Ponka, Peter Novacks, Robin Holland, Bob Wooding, Daniel Spicer, Robert Von Copengst.* British UNIT Troops, *Stephen Woodhouse, Laurie Goode, Craig Gilmans, Mark Tony, Howard Buttress, Paul Dore.* Missile Convoy, *Andrew Davoile, Garry Haig, Adrian Bean, Garry Lovini, Mark Warren, Peter Davoile, Kevin Maltby, Anthony Moss (Sgt).* Czech UNIT Troops, *Ken Lee (Sgt.), Dean Foy, Anthony Hayworth, Phil Player, Daniel Spacer, Andrew Jones, Peter Oliver.* ▶

Photo © Richard Bignell

PRODUCTION

Director	*Michael Kerrigan*
Designer	*Martin Collins*
Costume Designer	*Anushia Nieradzik*
Make-Up Designer	*Juliet Mayer*
Visual Effects Designer	*Dave Bezkorawajny*
Incidental Music	*Keff McCulloch*

Production Manager, *Riita Lynn*. Production Assistant, *Rosemary Parsons*. Assistant Floor Managers, *Matthew Purves, Julian Hearne*. Properties Buyer, *Sara Richardson*. Costume Assistant, *Sarah Buckland*. Senior Dresser, *Richard Blanchard*. Dressers, *Ray Greenhill, Sara Wilkinson, Debbie Clark, Giles Gale*. Make-Up Assistants, *Kate Benton, Renate Strickland-Loeb*. Design Assistant, *Sophie Boulez*. Armourer, *Ken Bond*. OB Lighting, *Ian Dow*. Engineering Manager, *Brian Jones*. OB Sound, *Martin Broadfoot*. Sound Assistants, *Peter Hales, Ken Osbourne*. Camera Supervisor, *Geoff Clark*. OB Cameramen, *Paul Harding, Alan Jessop*. Vision Mixer, *Dinah Long*, Vision Supervisor, *Dave Jennings*. Vision Assistants, *Dick Barlowe, Anthony Kemp*, Lighting Chargehand, *Jim Russell*. VT Engineer, *Ian Haynes*. Visual Effects Assistants, *Chris Reynolds, Norman McGeoch, Clare Haistock, John Savage*. Production Operative Supervisor, *Vic Young*. Prod. Ops., *Tony Lansdell, Alan Bennett, Gary Sigrist*. Technical Co-ordinator, *Richard Wilson*. Studio Lighting, *David Lock*. Studio Sound, *Scott Talbott*.

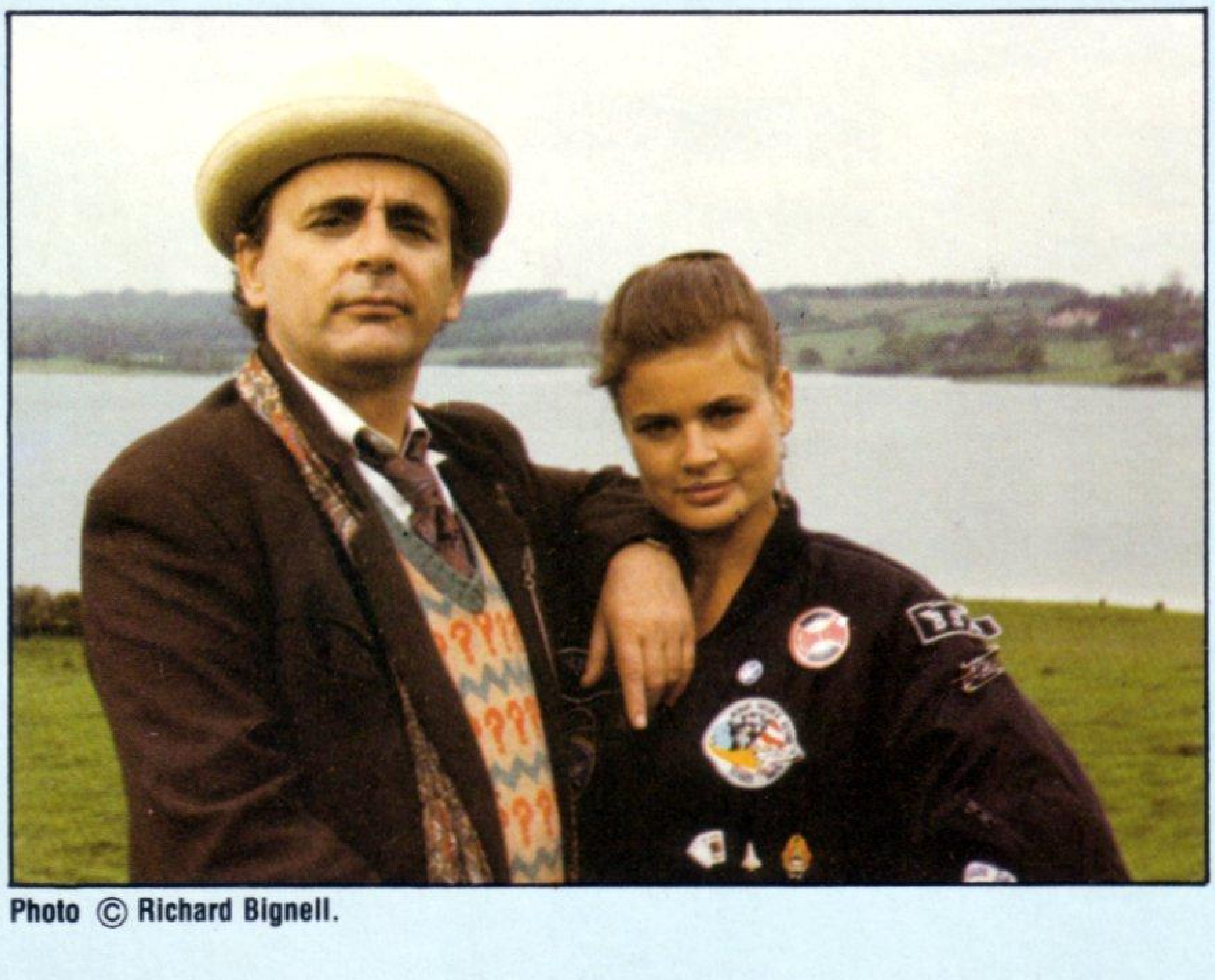
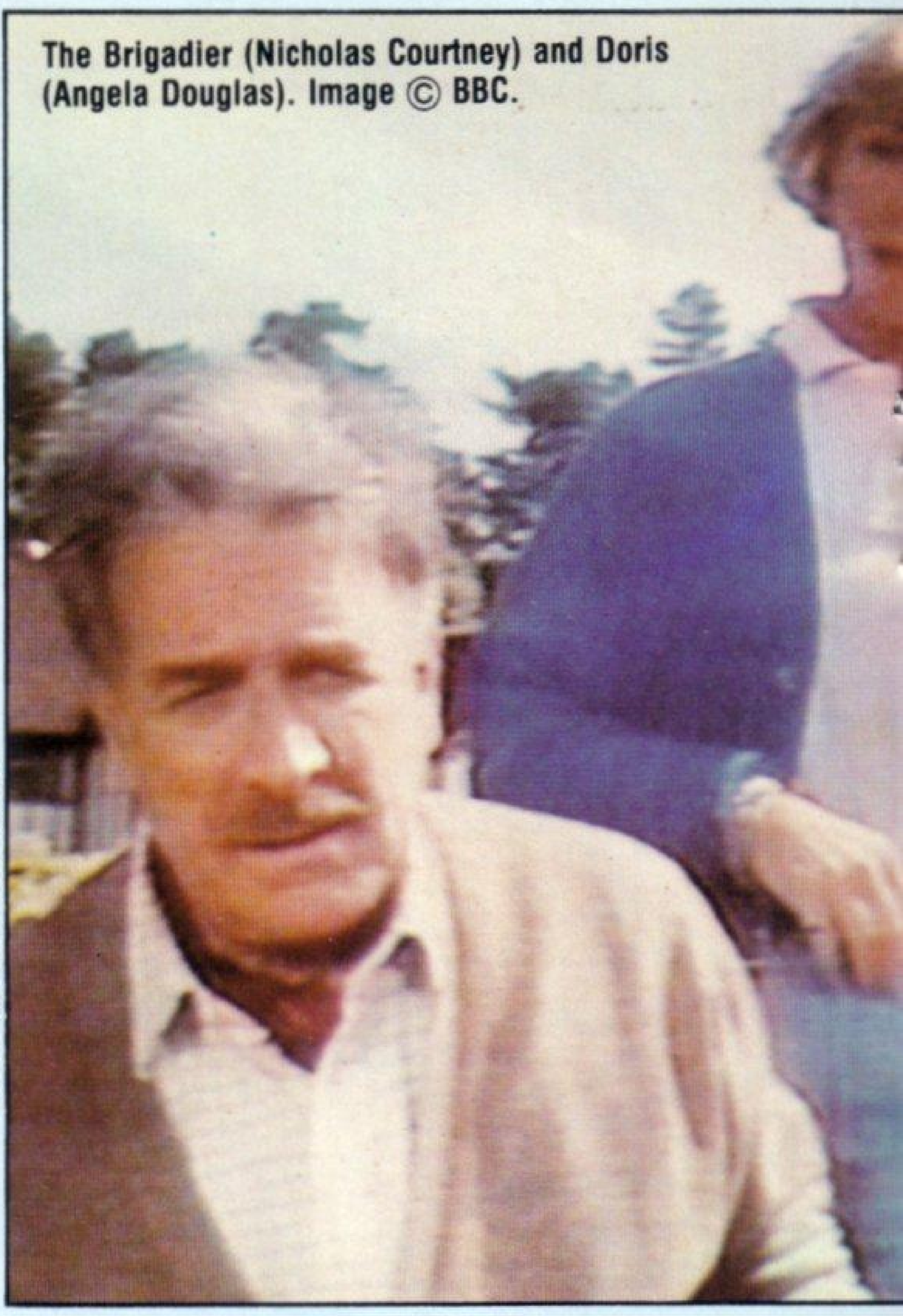


Photo © Richard Bignell.



The Brigadier (Nicholas Courtney) and Doris (Angela Douglas). Image © BBC.

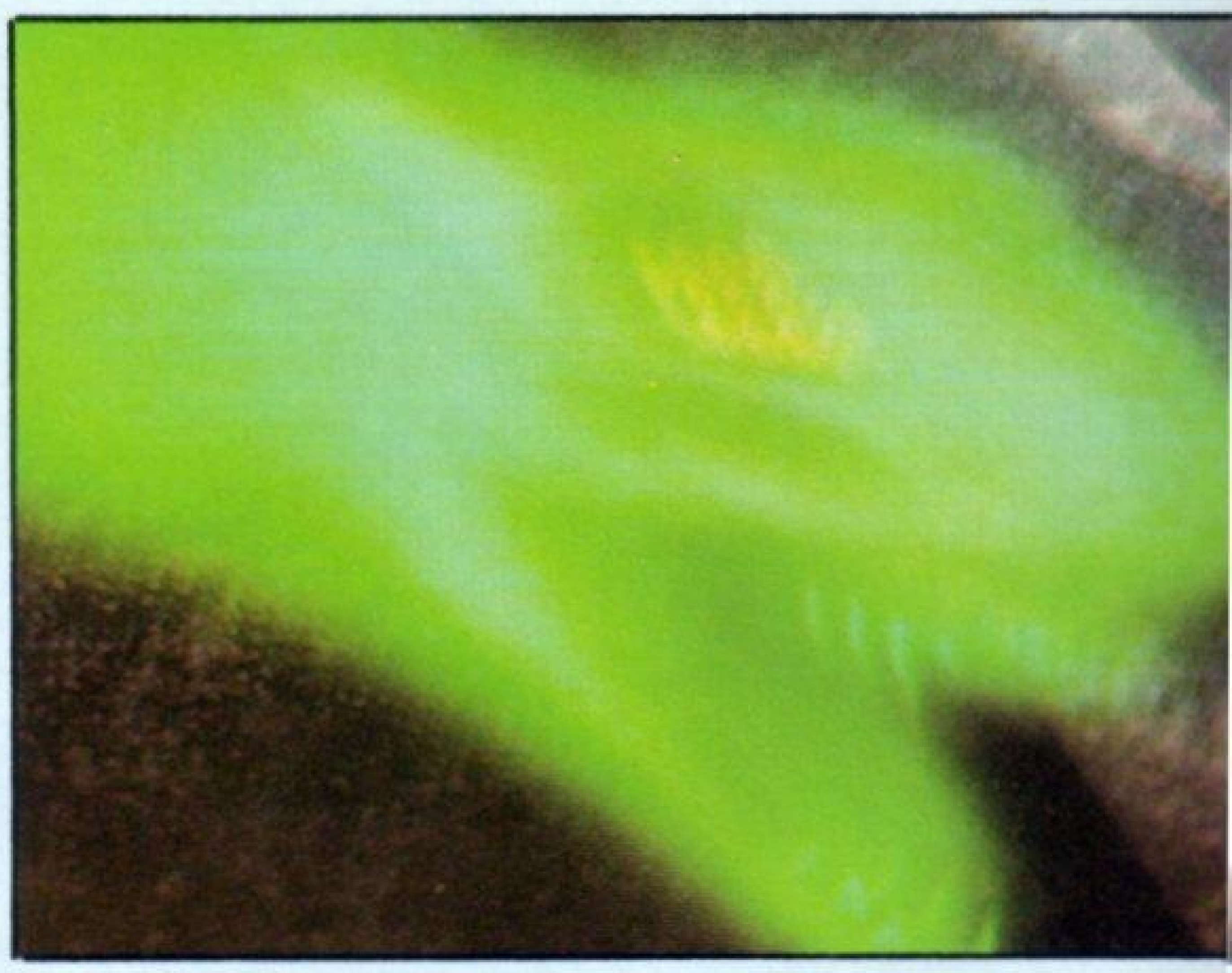


Image © BBC.

Into action: Brigadier Bambera (Angela Bruce) takes on the enemy. Image © BBC.

OB Recordings
May 6th-17th 1989

OB Locations
Garden Centre – Fulmer Plant Park, Fulmer, Bucks
Brigadier's House – Little Paston, Fulmer, Bucks
Helicopter Shots – Black Park, Bucks
The Gore Crow Hotel – Hambleton Old Hall, Hambleton, Leics
Excavation Site – Rutland Water, Wing nr. Oakham, Rutland, Leics
Memorial Cross – Hambleton Memorial Cross, Hambleton, Leics
Woods – Twyford Woods, nr. Corby, Northants
Wasteground – Castle Cement, Ketton, Stamford, Lincs

Studio Recordings
May 30-31st, June 1st 1989 – TC3

Original UK Transmission
(All BBC1, 7.35pm)
6th, 13th, 20th and 27th September 1989

Episode Timings
24′ 01″, 24′ 08″, 24′ 13″, 24′ 14″

BARB Viewing Figures
(In Millions)
3.1, 3.9, 3.6, 4.0

Photo © Sue Moore.

Audience Appreciation Figures:
69%, 68%, 67%, 65%.

Novelisation
(Provisional)
Battlefield by Ben Aaronovitch
September 1990
No. 150 in the Target *Doctor Who* Library.

Lavel near the Helicopter wreckage, fends off a Man-at-Arms and then escorts her back to the Hotel.

Near the beginning of Part Four, a scene involved Major Husak sending Czech UNIT troops into the Hotel only to be zapped by The Destroyer. Talking about the Interstitial vortex and transfer the Brigadier remembers the last time he encountered the medium and recalls "The Master with a Greek accent and Sergeant Benton as a baby."

Perhaps Doris fared worse of all because two of only three scenes in the episode got the chop. The first showed her sitting at home, listening to a Radio Four newsreader quoting the General Secretary of UNIT denying reports of casualties amongst troops operating in South-West England.

The other scene showed Doris calling Geneva and trying to leave a message for her husband. It was to be intercut dramatically with the Brigadier/Destroyer confrontation. The feeling is that she wants to say she loves him but can't and ends up saying that he mustn't forget that there's still work to do in the garden. The climax is essentially what is written.

GHOST LIGHT

Recorded last in production order, but screened second, *Ghost Light* was a splendid first effort from Marc Platt. Certainly the most atmospheric story of the season, it is a tribute to both the written word and direction of Alan Wareing that a three-part all-studio tale could be so.

For once there was no attempt to re-create a whole alien planet – the period house Gabriel Chase lent itself to such an enclosed space. The use of the dark, minimal lighting was refreshing – a contrast to the usual brightness of other adventures. Designer Nick Somerville's very credible Victorian household, complemented by the location establishing shots recorded at the time of *Survival* made for a 'feel' about the story that has perhaps been absent in recent years.

While attempting to parallel the classic appeal of a Victorian London, as seen in Robert Holmes' *The Talons of Weng-Chiang,* Platt constructed a sometimes confusing storyline. Even with the advantage of a very small cast, compared to the excesses of *The Curse of Fenric,* the heavy editing of the script, even after re-writes, can't have helped the story. The dialogue lost tended to clarify plot points that were given elsewhere and would have helped the casual viewer who needed to grasp everything first time.

In Part One the tight studio schedule claimed relatively few victims. However, the '1883' caption scripted for the opening shot was cut. Josiah's entrance to the Doctor/Matthews conversation was pruned a little to the effect of losing the spectacle of the Doctor playing a "Boogie-woogie" on the piano. Some relevant argument about Darwinian theories was also lost.

Part Two also survived quite well with only a couple of bedroom scenes with Gwendoline and Redvers, and another with Ace, going astray. What's more interesting are some lines during the long spaceship scene at the very beginning which were cut. Ace asks if the husks used to be Josiah and retorts "I thought my family was bad." The Doctor replies "You should have seen mine." Significant?

Part Three seems to have suffered the most: as well the usual topping and tailing of most scenes (which may preserve plot but destroys atmosphere) Scene Three was dropped. This involved Josiah and Mrs. Pritchard in conference about how to trap both the Doctor and Light. Josiah hoped that with any luck they'd kill each other. Scene Four had the Doctor trying to convince Light he was still on Earth. Light said his next survey was to have been a "simple barren rock with few social moss colonies and four sterile moons." More Doctor/Light conversation goes with Scene Eight. Scene Twenty-Eight featured Mrs. Pritchard packing Josiah's bags for the imminent trip to London, the contents of which included "one revolver." A cut scene had The Doctor trying to get it through to Redvers that Josiah was trying to get him to kill the monarch, Queen Victoria.

Scene Thirty-Four was Nimrod serving his notice and termination of service to Josiah who storms off believing he has been betrayed once more. Light appears and then sees the TARDIS standing against the wall. He walks over to it, reaches out and touches the machine. "I think I shall be late for dinner" he says.

The last scene that fell foul of time and money showed Nimrod standing beside an open window. A bird-like figure is seen landing on the roof just outside. Light comes in, panicked, the sight he has just witnessed not a pleasant one. "This *is* Earth. And it has seen its last day."

The Doctor and Ace converse with Redvers Fenn-Cooper (Michael Cochrane) at the begingning of *Ghost Light.* Photo © Richard Bignell

Nimrod (Carl Forgione) and Ace. Image © BBC.

Josiah's (Ian Hogg) true nature is revealed. Image © BBC.

GHOST LIGHT (7Q)

By Marc Platt

Working Title
The Bestiary

Three Episodes

CAST

Josiah	*Ian Hogg*
Mrs. Pritchard	*Sylvia Sims*
Redvers Fenn-Cooper	*Michael Cochrane*
Control	*Sharon Duce*
Gwendoline	*Katharine Schlesinger*
Reverend Ernest Matthews	*John Nettleton*
Nimrod	*Carl Forgione*
Mrs. Grose	*Brenda Kempner*
Inspector MacKenzie	*Frank Windsor*
Light	*John Hallam*

Husks, *Keith Harvie, Jack Talbot.* Day Maids, *Katie Jarrett, Sue Somerset.* Night Maids, *Emma Darrell, Vivienne Darke, Diana Frances, Fiona King.*

PRODUCTION

Director	*Alan Wareing*
Designer	*Nick Somerville*
Costume Designer	*Ken Trew*
Make-Up Designer	*Joan Stribling*
Visual Effects Designer	*Malcolm James*
Incidental Music	*Mark Ayres*

Production Manager, *Gary Downie.* Production Assistant, *Valerie Whiston.* Assistant Floor Manager, *Stephen Garwood.* Properties Buyer, *Nick Barnett.* Costume Assistant, *Sally Booth-Jones.* Senior Dresser, *Riley Clark.* Dressers, *Karen Beale, Ray Greenhill, Lisa Billingham, Sara Wilkinson.* Make-Up Assistants, *Christine Wheeler, Helen Johnson.* Design Assistant, *Paddy Lea.* Lighting Director, *Henry Barber.* Sound, *Scott Talbott, Keith Bowden.* Camera Supervisor, *Spencer Payne.* Vision Mixer, *Susan Brincat.* Technical Coordinator, *Richard Wilson.* Visual Effects Assistants, *Mike Tucker, Guy Lunn.* Prod. Ops. Supervisor, *Vic Young.* VT, *Steve Grayston.*

Studio Recordings
July 18th/19th 1989 – TC3
August 1st-3rd 1989 – TC3

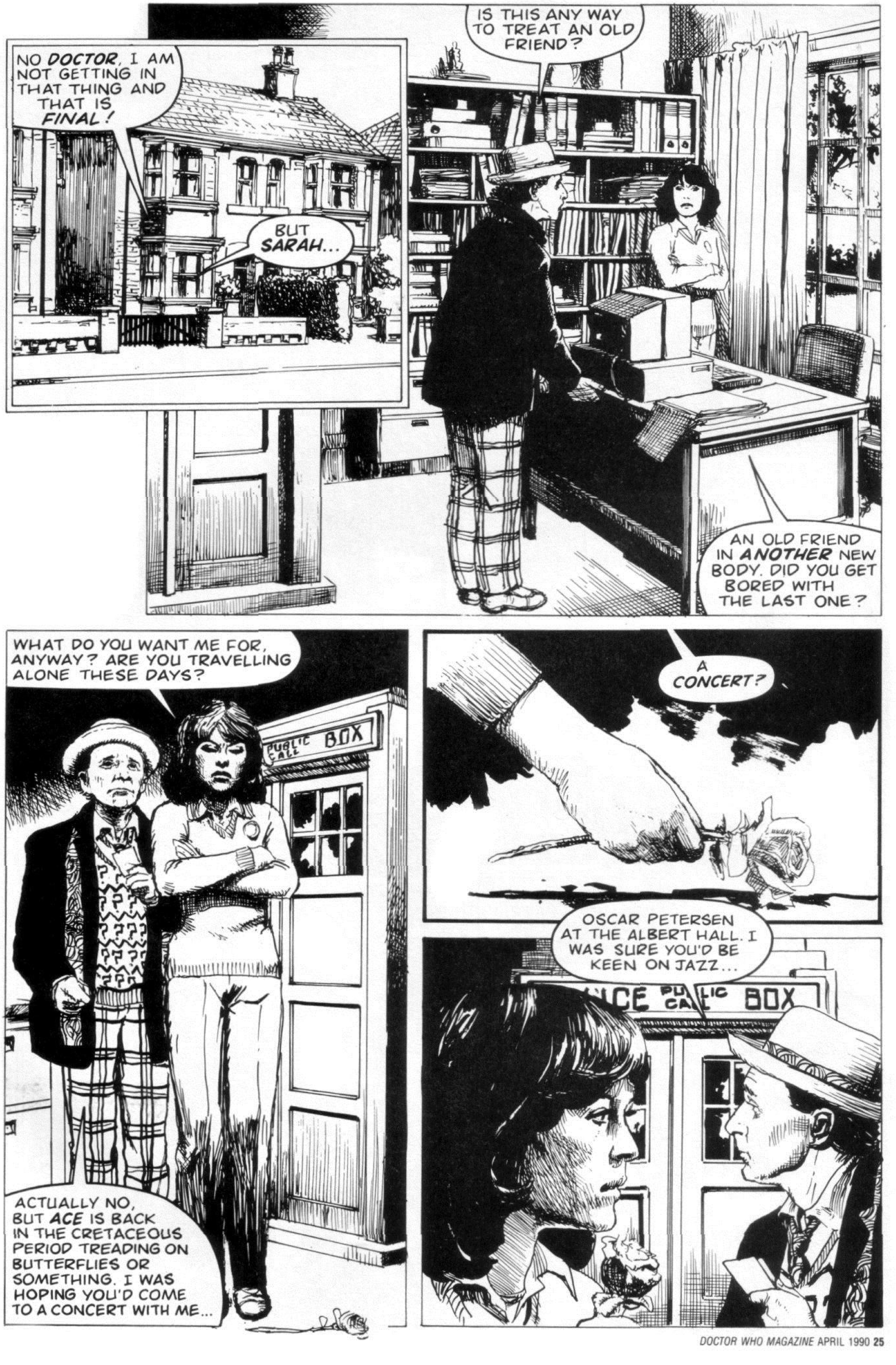
Original UK Transmission
(All BBC1, 7.35pm)
4th, 11th and 18th October 1989

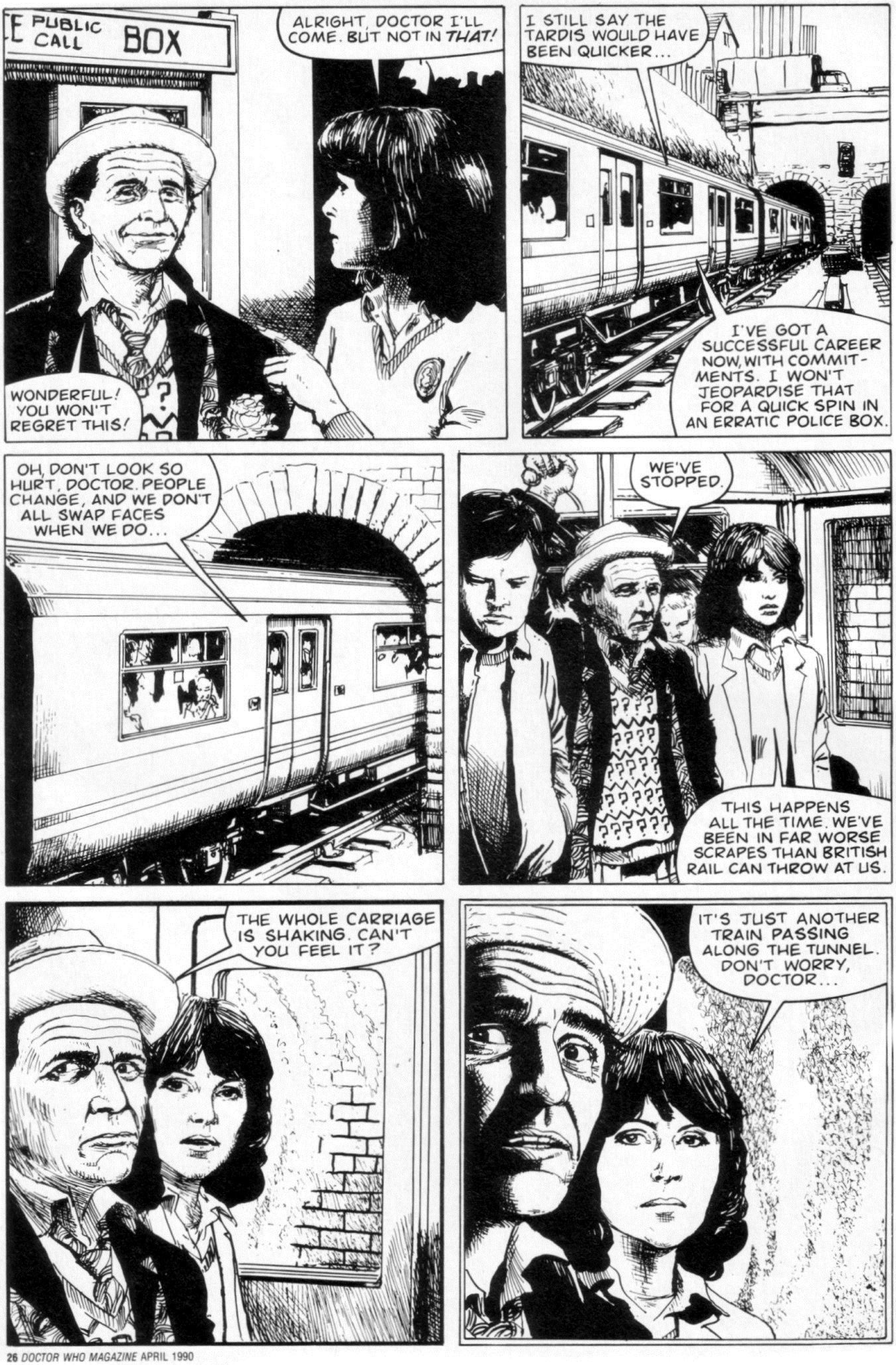
Episode Timings
24′ 17″, 24′ 18″, 24′ 17″

BARB Viewing Figures
(In Millions)
4.2, 4.0, 4.0

Audience Appreciation Figures:
68%, 68%, 64%

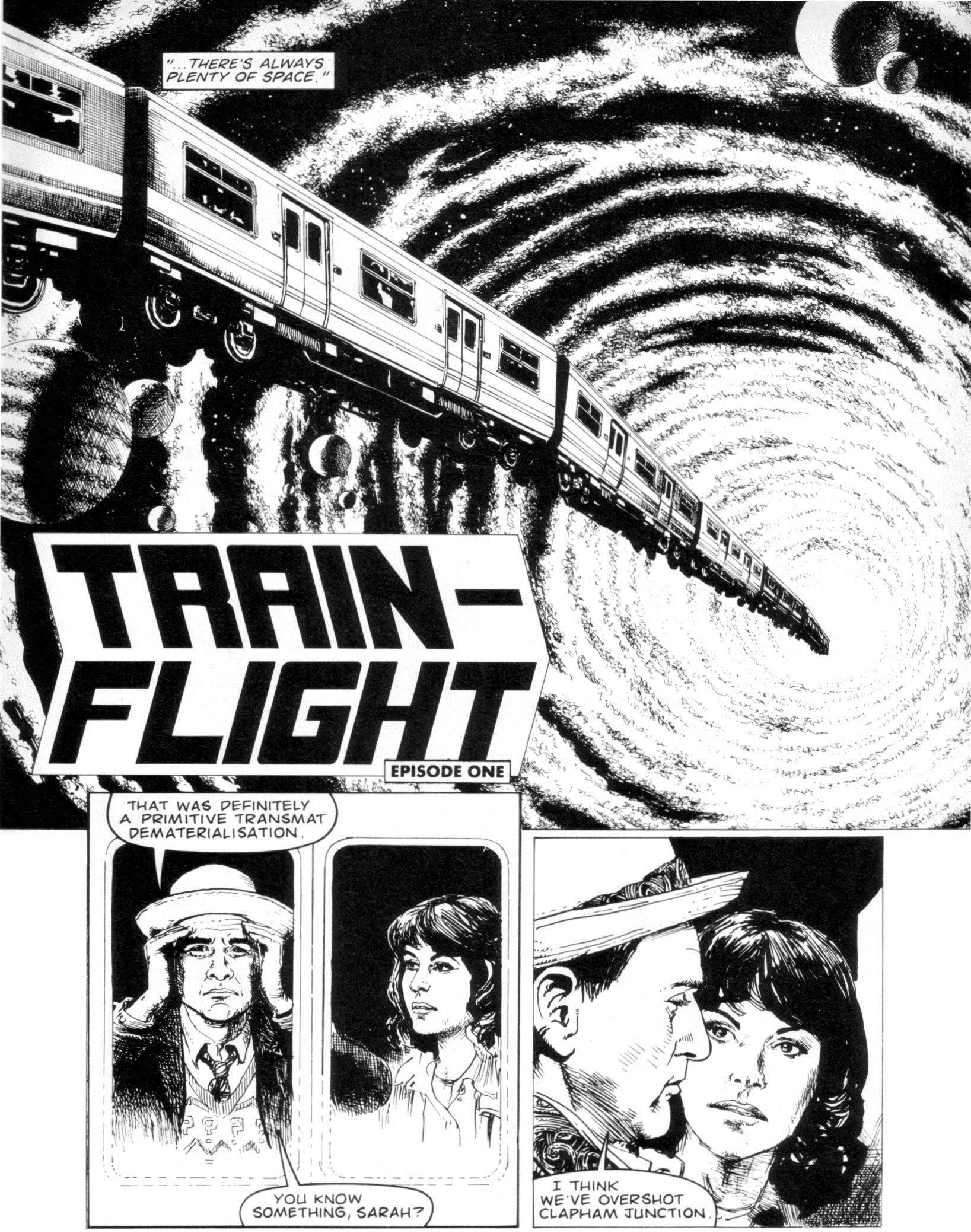
Novelisation
(Provisional)
Ghost Light by Marc Platt
October 1990
No. 151 in the Target *Doctor Who* Library.


NO *DOCTOR*, I AM NOT GETTING IN THAT THING AND THAT IS *FINAL*!
BUT *SARAH*...
IS THIS ANY WAY TO TREAT AN OLD FRIEND?
AN OLD FRIEND IN *ANOTHER* NEW BODY. DID YOU GET BORED WITH THE LAST ONE?
WHAT DO YOU WANT ME FOR, ANYWAY? ARE YOU TRAVELLING ALONE THESE DAYS?
PUBLIC CALL BOX
ACTUALLY NO, BUT *ACE* IS BACK IN THE CRETACEOUS PERIOD TREADING ON BUTTERFLIES OR SOMETHING. I WAS HOPING YOU'D COME TO A CONCERT WITH ME...
A *CONCERT*?
OSCAR PETERSEN AT THE ALBERT HALL. I WAS SURE YOU'D BE KEEN ON JAZZ...
PUBLIC CALL BOX


PUBLIC CALL BOX
ALRIGHT, DOCTOR I'LL COME. BUT NOT IN *THAT!*
WONDERFUL! YOU WON'T REGRET THIS!
I STILL SAY THE TARDIS WOULD HAVE BEEN QUICKER...
I'VE GOT A SUCCESSFUL CAREER NOW, WITH COMMITMENTS. I WON'T JEOPARDISE THAT FOR A QUICK SPIN IN AN ERRATIC POLICE BOX.
OH, DON'T LOOK SO HURT, DOCTOR. PEOPLE CHANGE, AND WE DON'T ALL SWAP FACES WHEN WE DO...
WE'VE STOPPED.
THIS HAPPENS ALL THE TIME. WE'VE BEEN IN FAR WORSE SCRAPES THAN BRITISH RAIL CAN THROW AT US.
THE WHOLE CARRIAGE IS SHAKING. CAN'T YOU FEEL IT?
IT'S JUST ANOTHER TRAIN PASSING ALONG THE TUNNEL. DON'T WORRY, DOCTOR...

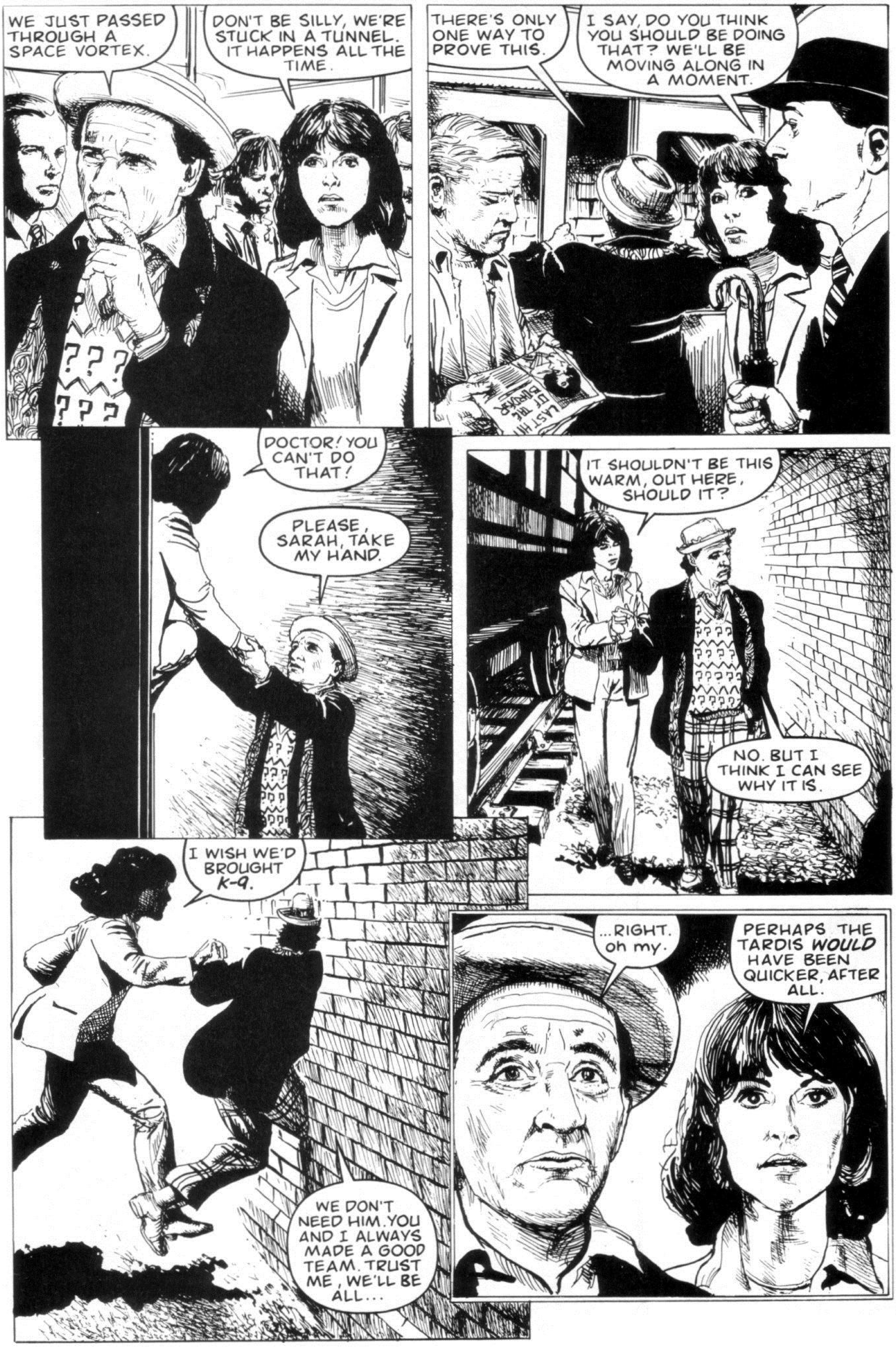
TRAIN-FLIGHT

EPISODE ONE

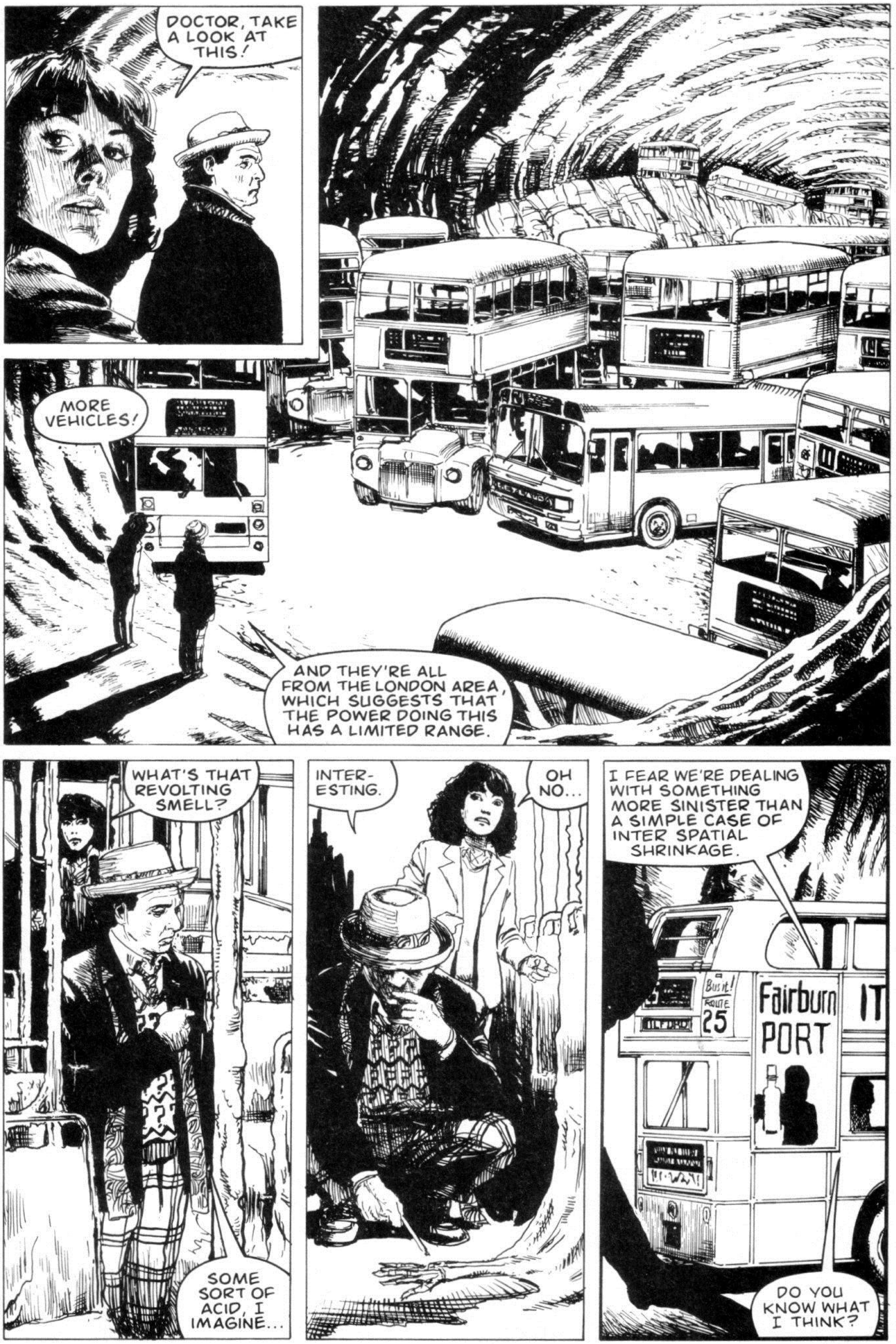

"...THERE'S ALWAYS PLENTY OF SPACE."
THAT WAS DEFINITELY A PRIMITIVE TRANSMAT DEMATERIALISATION.
YOU KNOW SOMETHING, SARAH?
I THINK WE'VE OVERSHOT CLAPHAM JUNCTION.

SCRIPT: **ANDREW DONKIN AND GRAHAM S. BRAND** ART: **JOHN RIDGWAY** LETTERS: **GLIB** EDITOR: **JOHN FREEMAN**

WITH THANKS TO **LONDON BUSES** AND **BRITISH RAIL** FOR REFERENCE MATERIAL


WE JUST PASSED THROUGH A SPACE VORTEX.
DON'T BE SILLY, WE'RE STUCK IN A TUNNEL. IT HAPPENS ALL THE TIME.
THERE'S ONLY ONE WAY TO PROVE THIS.
I SAY, DO YOU THINK YOU SHOULD BE DOING THAT? WE'LL BE MOVING ALONG IN A MOMENT.
DOCTOR! YOU CAN'T DO THAT!
PLEASE, SARAH, TAKE MY HAND.
IT SHOULDN'T BE THIS WARM, OUT HERE, SHOULD IT?
NO. BUT I THINK I CAN SEE WHY IT IS.
I WISH WE'D BROUGHT K-9.
WE DON'T NEED HIM. YOU AND I ALWAYS MADE A GOOD TEAM. TRUST ME, WE'LL BE ALL...
...RIGHT. oh my.
PERHAPS THE TARDIS WOULD HAVE BEEN QUICKER, AFTER ALL.

COULD YOU SEE ALL THIS FROM THE TRAIN?
WHEN I CONCENTRATED, YES. WE'RE BEING FED SOME SORT OF HYPNOTIC CROWD CONTROL SIGNAL - THAT'S WHY THE OTHER PASSENGERS WEREN'T ALARMED. THE SIGNAL *COULD* BE NATURAL I SUPPOSE.
NATURAL?
LOOK AROUND.
IT'S LIKE A GIANT ANTS' NEST.
EITHER IT'S GIANT, OR...
OR...OR WE'RE SMALL. DOCTOR, DO YOU THINK WE'VE BEEN SHRUNK?
THAT WAS A PRIMITIVE DEMATERIALISATION BACK THERE. WE WEREN'T IN THE SPACE VORTEX LONG ENOUGH TO TRAVEL FAR SO THIS CAN'T BE ANOTHER PLANET.
IF WE'RE AS SMALL AS INSECTS, WHAT ARE WE GOING TO DO ABOUT IT?
SOMETHING LIKE THIS HAPPENED TO ME BEFORE. IF WE CAN GET BACK TO THE TARDIS I COULD USE HER DIMENSIONAL STABILISER TO REVERSE THE EFFECT.


DOCTOR, TAKE A LOOK AT THIS!
MORE VEHICLES!
AND THEY'RE ALL FROM THE LONDON AREA, WHICH SUGGESTS THAT THE POWER DOING THIS HAS A LIMITED RANGE.
WHAT'S THAT REVOLTING SMELL?
SOME SORT OF ACID, I IMAGINE...
INTER-ESTING.
OH NO...
I FEAR WE'RE DEALING WITH SOMETHING MORE SINISTER THAN A SIMPLE CASE OF INTER SPATIAL SHRINKAGE.
Bus it!
ROUTE 25
ILFORD
Fairburn PORT
IT
DO YOU KNOW WHAT I THINK?

I THINK WE'RE ... AGG...
WE'RE *MOVING!*
THE FLOOR'S TRYING TO SWALLOW US WHOLE! HANG ON!
THIS STUFF REALLY HURTS!
OH NO...
THIS IS *NOT* WHAT I HAD IN MIND FOR OUR DAY OUT...
25
Fairburn PORT
IT'S BETTER BY BUS
DO SOMETHING, *DOCTOR!*
ANY SUGGESTIONS, SARAH?
TO BE CONTINUED!

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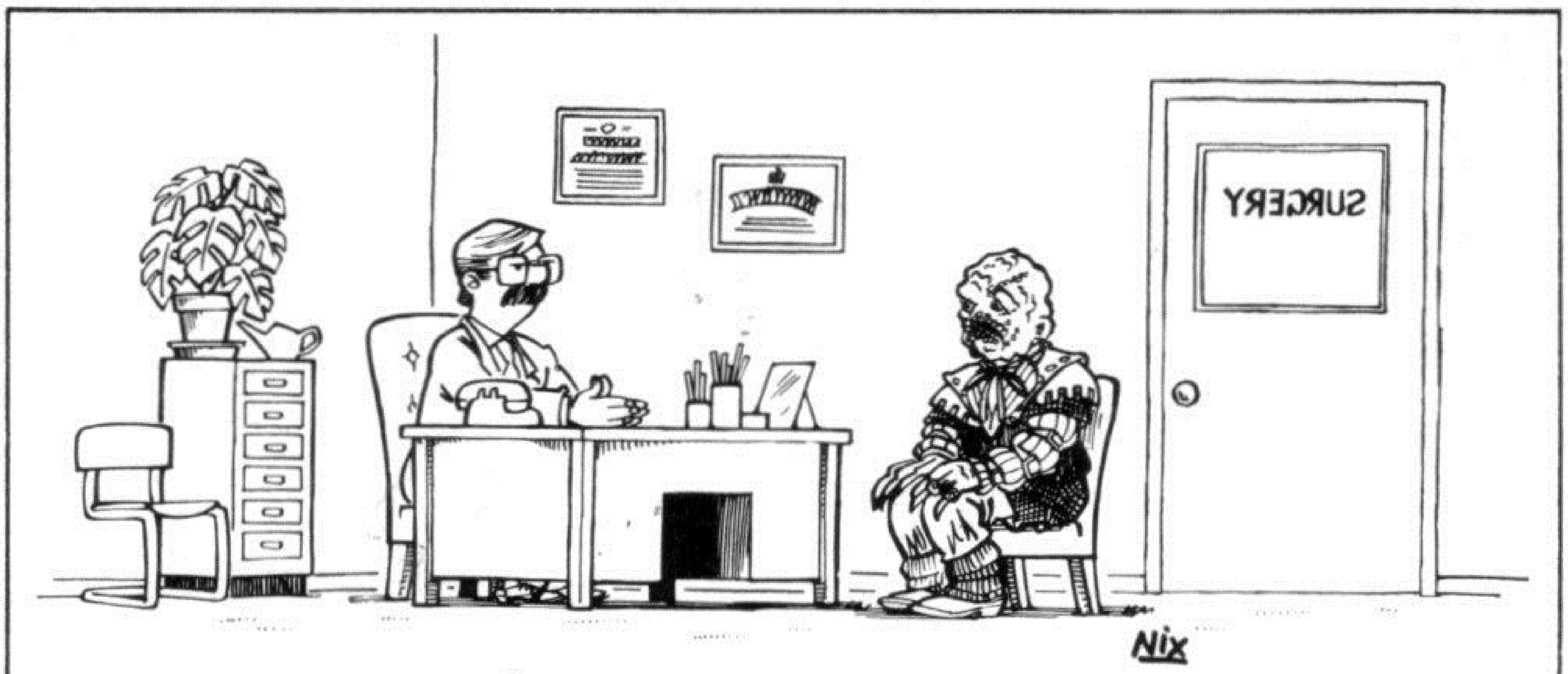
Nix View



"DOCTOR, I'VE COME ABOUT MY ACNE..."

Write to: You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Personal replies are IMPOSSIBLE due to the number of letters received. Letters may also be edited. Full addresses are printed only where requested.

Fast explanation time: due to the amount of material assembled by our writers on Season Twenty-Six, we decided to split our latest Season Guide over two issues, to give as much space as possible to the photographs and information. Our apologies for changing our minds . . . over to you . . .

IT'S JUST NOT POSSIBLE

Season Twenty-Six wasn't bad, the baffling *Ghost Light* and *Survival* being the best. But will the Doctor be back again? I cannot imagine life without him. After all, "A cosmos without the Doctor is scarcely worth thinking about."

If the show does come back, I hope Sylvester will at least do a couple of stories leading into the new Doctor; he's been a good Doctor with an even greater potential, marred more often than not by bad stories and poor scripts.

Justin Webb,
East Looe,
Cornwall

FIRM FAVOURITE

In a relatively short time, Sylvester McCoy's become one of my favourite Doctors. *Remembrance of the Daleks* did that for me. So did the Scottish accent, a great love of mine that I doubt British fans would understand. It just sounds beautiful to this American's ears.

Anyway, I have a disturbed question brought on by the report in **Issue 156.** I know that Sylvester and Sophie are very busy and naturally will go on to other things, even if they enjoy the roles, but does it have to be so "soon"?

If they must be written out, are we going to be left with some bloody flashback when the series resumes? (What is this obsession with eighteen months, anyway?!) Or the same quick regeneration scene as was given for Colin/ Sylvester? I'd like McCoy to get his own *Caves of Androzani,* a chance to go out with a blast – I know he could do it well. I also would love to see a regeneration from the Doctor's viewpoint again. Sigh . . .

If we have to start considering another Doctor, or can't decide who to pick for the film, my choice is David Bowie! I've never been convinced he was human, anyway . . .

The William Emms interview in **Issue 156** really irritated me. For one, do we need more stories of how "awful" Hartnell was? They seem rather rude.

Also, I'm tired enough of *fans* who have nostalgia fever and reject the series after some glorious point of their own reckoning. When writers and the like have to do it, too, I want to throw up. Is the Seventh Doctor a fool? Has the Doctor ever been one? Yes, in the Shakespearean sense, but that's all; he's always been bright . . . what is wrong with a bizarre sense of humour? That's why he appeals to me! Pity for those who can't accept humour. He's an alien and an anarchist (of sorts); why does he have to conform to your opinion of how he should act? Just a question.

Ruth S. Hadley
Tiburon,
CA, USA

NOT HAPPY

Unlike most *Doctor Who* fans the thought of Season Twenty-Seven under independent production does not send me into fits of ecstasy.

Many rumours have been flying around, nearly all concerning 20 episodes all on film. Surely going 100% film is just as bad as 100% video; each story should be judged on its suitability for either film or video or in some cases, both. Special effects on film are notoriously expensive and I don't think that on a budget available for a British television series that they will be as spectacular or as impressive as the video effects we have been seeing over the past number of years. The only people with the money to do a film based *Doctor Who* series is the Americans which brings me to the main point of my letter.

No doubt the Gerry Davis/ Terry Nation bid has sent fans into fits of delirium. True, both are giants in terms of the past and *Doctor Who* would not be here now without their input, but look carefully at their proposals for the programme. They say they want to maintain the "British flavour . . . but add the pace and action of American tv drama". What does this mean? *McGyver* in space with British accents?

They also say that the programme is "too complex". Stories such as *The Greatest Show in the Galaxy* and *Ghost Light* are essential as are stories like *Paradise Towers* and *The Happiness Patrol.* They make *Doctor Who* different and more original and imaginative than any other television programme. The series would be in a sorry state if we were given *Remembrance of the Daleks* and *Silver Nemesis* over and over again. *Doctor Who – The Independent Production* may suffer the fate of being filed under "imagination, lack of".

Hopefully the company that wins will just handle the production and use the BBC's own facilities to make the programme. The series without the BBC visual effects, costume and make-up departments and the Radiophonic Workshop seems alien to me.

Still enough pessimism. *Doctor Who* will continue into the 90's and I wish the new producers luck and hope they can produce the programme to the same standard the BBC have managed for the past 26 years.

P.S. Loved the *Ghost Light* strip in **Issue 157.**

Nathan Cooke
Fairfield,
Stockton-on-Tees,
Cleveland

NOT THOSE WRETCHED CYBER-KIDS . . .

Say it isn't so! Hanna Barbera buying *Doctor Who*! Within three years it'll be "Oh gee, Doc," and "Drat you meddling kids." K-9 will be brought back totally re-designed as a cowardly, permanently hungry dog – "Not even for three Robosnacks?" . . .

Alright, I'm exaggerating. But I'm very dubious about this whole idea of farming the programme off to the independents – especially foreign ones. An Anglo-American co-production is the worse that could happen – *worse* than complete cancellation. I am

DON'T QUOTE ME ON THIS . . .

A couple of entries for this new spot, concentrating on mentions of *Who* in strange places. **Louise Dennis,** writing from Oxford sends us a quote from *Logic* by Wilfred Hodges, an introductory text for her 'Philosophy, Politics and Economics' and 'Maths and Philosophy' courses. He's discussing whether a sentence can be said to be true when it describes a possible situation as if it was actual (for example, 'No human beings exist yet' was true a hundred million years ago):

> *'On a lighter note, I can report that on 1st November 1975 the television time traveller Doctor Who briefly transported himself and his police box into the situation which would have obtained in 1980 if he had not been about to trap an Egyptian God in a time corridor. If time travellers can travel to situations which never have occurred nor ever will, some very interesting possibilities open up.'*

Our second quote is light too, this time from the *Star Trek* novelisations and brought to light by **Jeremy Chamberlain** of Wotton-under-Edge. The Doctor seems to be a popular guest star in these, turning up in *My Enemy, My Ally* by Diane Duane and with three mentions (you missed one, Jeremy) in *Ishmael* by Barbara Hambly:

> *"Well," said Kirk quietly, "that's the problem with time travel. Fortunately, it's mostly a theoretical one, because we haven't got the capability to do it – yet. But what's so frightening about what the Klingons are doing is that there really isn't any way of controlling results, once you begin to tamper. There are legends of a civilisation out in the galaxy of Kasteroborous that mastered time travel, and promptly stagnated because they never dared do anything again. If the Klingons succeed we may simply never have existed – or we may become worse than the Klingons themselves . . ."*

You can find the other mentions for yourself, because Hambly is nearly always worth reading even if it is only *Trek*. Both books are available from Titan Books in Britain, text © Paramount/Titan Books.

fully aware that the typical American fan would dislike the inevitable Americanisation of the programme but the average American *viewer* is totally different. The typical coproduction shown here *always* has a token American actor – usually a good guy to prevent upsetting them. The recent production of *Confessional* had Devlin, the hero, changed from pure Irish to Irish American purely to squeeze more money from the colonials.

The backers for the Davis/ Nation bid are businesses. They want to make money; they're not interested in the previous history. If they think an American Doctor would make money, then, sure as hell, they'll use their financial muscle to ensure they get their way.

Perhaps I'm being needlessly paranoid and cynical. But it's perfectly true that I'm even more worried about the future of the programme now than I was back in 1985 . . .

Matthew McLean,
Basingstoke,
Hants

Gerry Davis is adamant that the Doctor Who *he and Terry would like to produce will retain its distinctive British feel (see* Gallifrey Guardian, *this issue). It's that essential British eccentricity inherent to the show that has created such a cult following for it in the United States. BBC co-productions such as* Campion *and* Bergerac *have maintained very high standards of quality – probably due to the contracts agreed between companies before production even begins. Given much American television such as* Dear John *and* Midnight Caller *your worries are possibly justified – what do others think?*

GREAT STRIP

What can I say about the comic strip? It just goes from strength to strength! After the breathtaking *Nemesis of the Daleks,* we are treated to the superb *Hunger from the Ends of Time.* John Ridgway was always my favourite artist and his talents combined with the excellent scripting of Dan Abnett is a pure joy to behold. And this is just after reading the first part!

But why the reduced page count? Will this be permanent or was it just for this story?

Daniel Salter,
Rotherham

As you've seen Daniel, the strip is now at seven pages per issue and will hopefully stay at that level for the foreseeable future. A number of readers commented favourably on Hunger, *although many of you were angry that this was reprinted from* The Incredible Hulk Presents. *In response to several requests, we'll also now be running the occasional text story, the first one in* **Issue 162.**

DISGUSTING COVER

I have been a fan of *Doctor Who* for many years now and have also enjoyed your magazine. but when I saw **Issue 157** I was absolutely disgusted at the front cover. I found it revolting, repulsive, very offensive, in bad taste and I think it does Sylvester McCoy and Sophie Aldred a gross injustice. I also think previous regenerations of this Number One Time Lord would be absolutely appalled and would wonder what things are coming to at the beginning of the 1990's.

I sincerely hope that this is a one-off and I trust that these good people will not be put down again.

John Marks,
Bradford

We've had three complaints about the cover of **Issue 157.** *None of them from the actors concerned . . .*

ADDITIONAL INPUT

Issue 156, Location Guide: *The Android Invasion* was recorded in July 1975, not 1987 and *Paradise Towers* was recorded in May 1987, not 1978. Jeremy Bentham also reports that the only location shooting for *The Evil of the Daleks* took place was in fact the Grymsdye Hotel, North London and not at Knebworth House.

Issue 157, Bonzer Doc! The photograph was actually from *Marco Polo: Assassin at Peking* and not the scene cut from *Rider from Shang-Tu* by the Australian censors.

Issue 157, Matrix Data Bank: the song from *Ghost Light* should read "Next Monday I will come and bring you such a lot of nuts,', not 'Next month' as printed. This was of course typeset by some heartless swine who rarely feeds animals.

Issue 157, Episode Guide: Barry Letts was not Executive producer for this story, he only worked on Season Eighteen. *Visitation* should of course be *The Visitation* and the original transmission dates for *Time-Flight* were 22.3.82 and 30.3.82. The script editors on *K9 & Company: A Girl's Best Friend* were Antony Root and Eric Saward.

COMPETITION WINNERS

The following readers won prizes in the three competitions we ran in **Issue 154.** Congratulations!

Variations on a Theme: Who composed the theme tune? Ron Grainer. Mankind's version of the *Who* theme, called *Time Traveller,* was originally released in 1978. Finally, The Timelords released *Doctorin' the Tardis* in 1988.

The winners of the special gold cover discs were: Neil Bonser, Nuneaton, Warwickshire; Phillip Joyce, Solihull, West Midlands; Daniel Muncaster, Cleadon Village, Nr Sunderland; Daryll Mclean, St Matthews Estate, Leicester; Stefan Palmer, Hucknall, Notts; Ian Rogers, Grantham, Lincs; L. Rogers, Swindon, Wiltshire; Sukhnal Sidhu, Slough, Berks; C. Stewart, Surrey Hills, 3127 Victoria, Australia; and Tristan Stopps, Great Yarmouth, Norfolk.

The regular cover disc winners were: Jeremy Briggs, Morningside, Edinburgh; Duncan Cheshire, South Woodam Ferrers, Essex; Richard Harris, Feniton, Nr Honiton, Devon; Tony Nixon, Linwood, Renfrewshire; Ruven Pillay, Sydenham, London; Justin Porter, Okehampton, Devon; Gareth Sliver, Connah's Quay, Deeside, Clwyd; Jeffrey Smith, Catford, London; M. Wilcox, Kidsgrove, Stoke-on-Trent and Miss P. Vince, Tunbridge Wells, Kent.

Titan 'The Daleks' script book winners: the answers to this quiz were a) Skaro b) static electricity and c) *Genesis of the Daleks.* (Many people wrongly plumped for *Destiny of the Daleks* – it seems the Thals had already abandoned Skaro as a home planet by that date. The Dalek workers were captured colonists. The winners were: Ashan Ali, Basildon, Essex; Mr J. Blythe, Crowborough, East Sussex; Keith Bone, London, E4 8BA; Matt Brown, Terre Haute, IN 47803, USA; Timothy Haddon Brown, Matlock, DE4 3LH; Ian Brownfield, Athens, CA 30612, USA; Finn Clark, Blewbury, Oxon.; Graham Clews, Highley, Nr Bridgenorth, Shropshire; Alexander Codona, Redland, Bristol; Andrew Davidson, Helston, Cornwall; A.W. Daykin, Ilkeston, Derbyshire; Louise Dennis, Oxford; Greg Fink, Edmunton, Alberta, Canada; Richard Garland, Bangor, Co. Down, N. Ireland; Garry H. Greenleaf, Jacksonville, FL 32223, USA; Richard Hall, Rayleigh, Essex; Mr M.S. Hankinson, Farnworth, Bolton, Greater Manchester; David Hay, Cambuslang, Glasgow; M.M. Hickman, Eastleigh, Hants.; Alison Jacobs, Wimbledon Parkside, London; Gavin Lebbern, Shoing, Southampton; Adam Mclean, Potbridge, Nr Oldham, Hants.; J. Melville, Golside, Sutherland, Scotland; Gerrard Peck, Melton, Victoria, Australia 3337; Tim Reader, Wokingham, Berks.; Anthony Robertson, Aluaston, Derby; Brian Robinson, Coldhurst, Oldham, Lancashire; Gordon M. Salt, St Simon Street, Salford; Matthew Spires, Amberley, Stroud, Glos.; Lee Steadman, Lower Kingswood, Surrey; Adam Stone, Ormesby, Gt Yarmouth, Norfolk; Ms Jennie Symonds, Thorpness, Nr Leiston, Suffolk; Richard Tarrant, Styvechale, Coventry; Mr S. Walton, West Appledore, Nr Bideford, Devon; Susan Ward, Somerton, Somerset; Jason Warley, Aldbridge, WS9 8UP, West Midlands; Adam Wheatley, Houghton le Spring, Tyne and Wear; Adam Whitehead, Colchester; Douglas Whittle, Leeds; and G.W. Williams, Colwyn Bay, Clwyd, LL29 8RE.

Sevans Dalek winners: the jumbled up picture was of course from *The Dead Planet.* The winners of Dalek model kits were: Thomas Richard Allport, Speen, Newbury, Berks.; J. Browner, Newnham Village, Cambridge; Nicholas Cavenagh, Sunnybank Hills, 4109 Brisbane, Queensland, Australia; Geoffrey Edwards, St. Austell, Cornwall; Ian Kirkby, Duston, Northampton; James Holcombe, Bourne End, Bucks.; Daniel O'Dwyer, Melbourne, Victoria, Australia; Mr Robert O'Shea, Santry, Dublin 9, Ireland; Mr S.C. Trump, Newbury Park, Ilford, Essex; and Nikki White, Wanniassa, ACT 2903, Australia.

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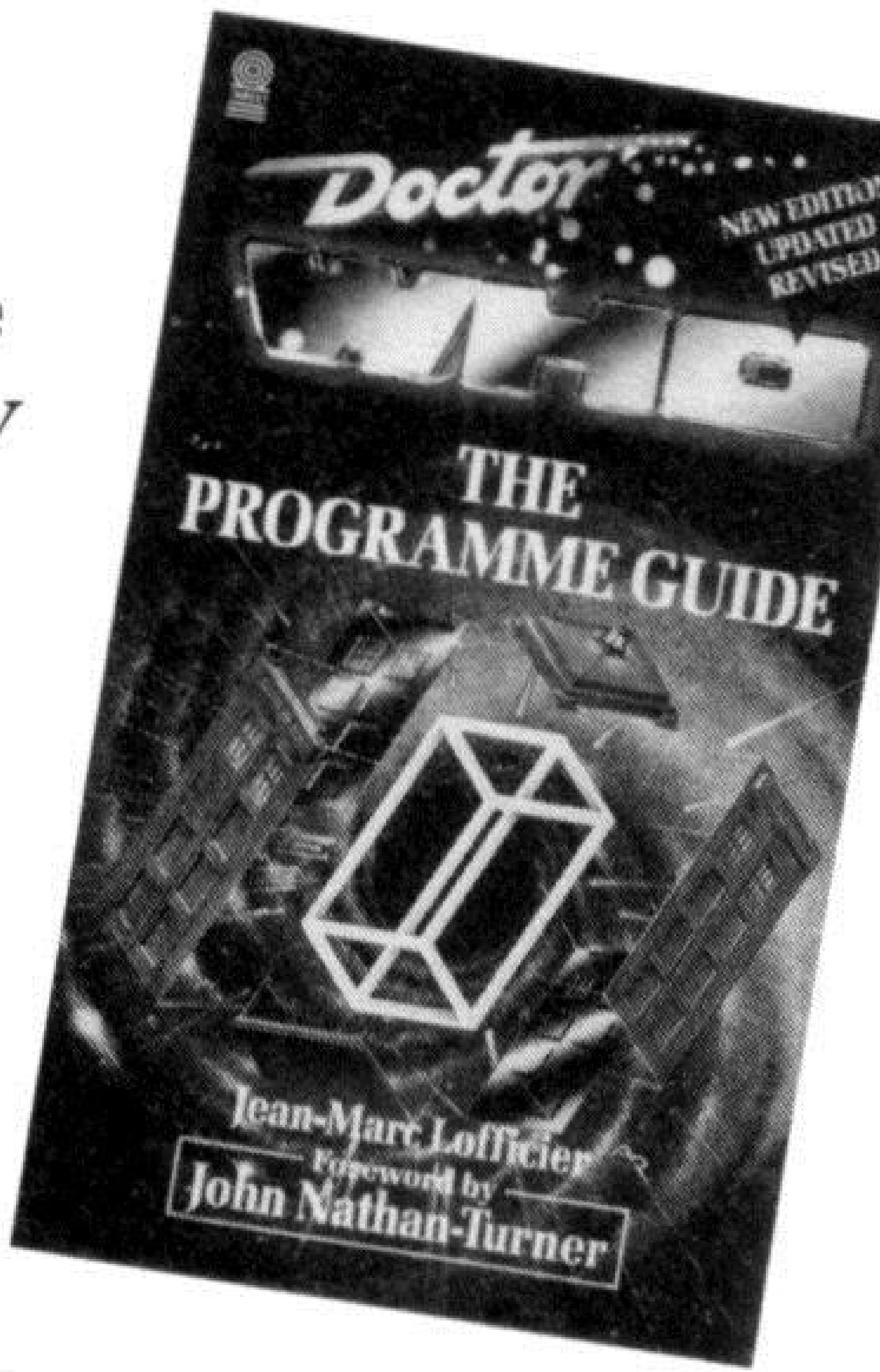
THE
PROGRAMME GUIDE



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The book comes wrapped in a brilliant colour cover by Steve Dillon and John Higgins and is introduced by *Remembrance of the Daleks* writer Ben Aaronovitch. It costs just £5.95 ($8.95 US).

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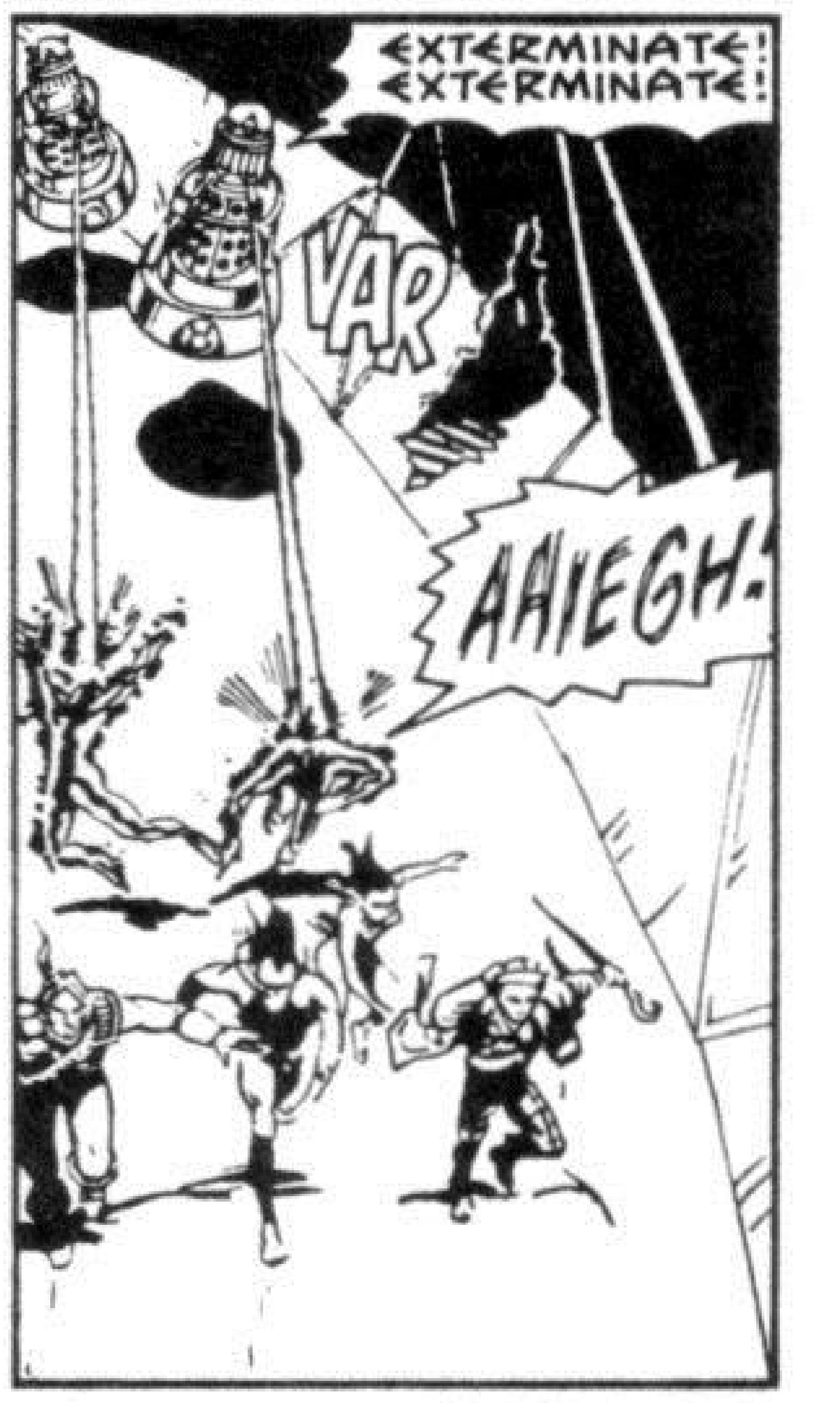
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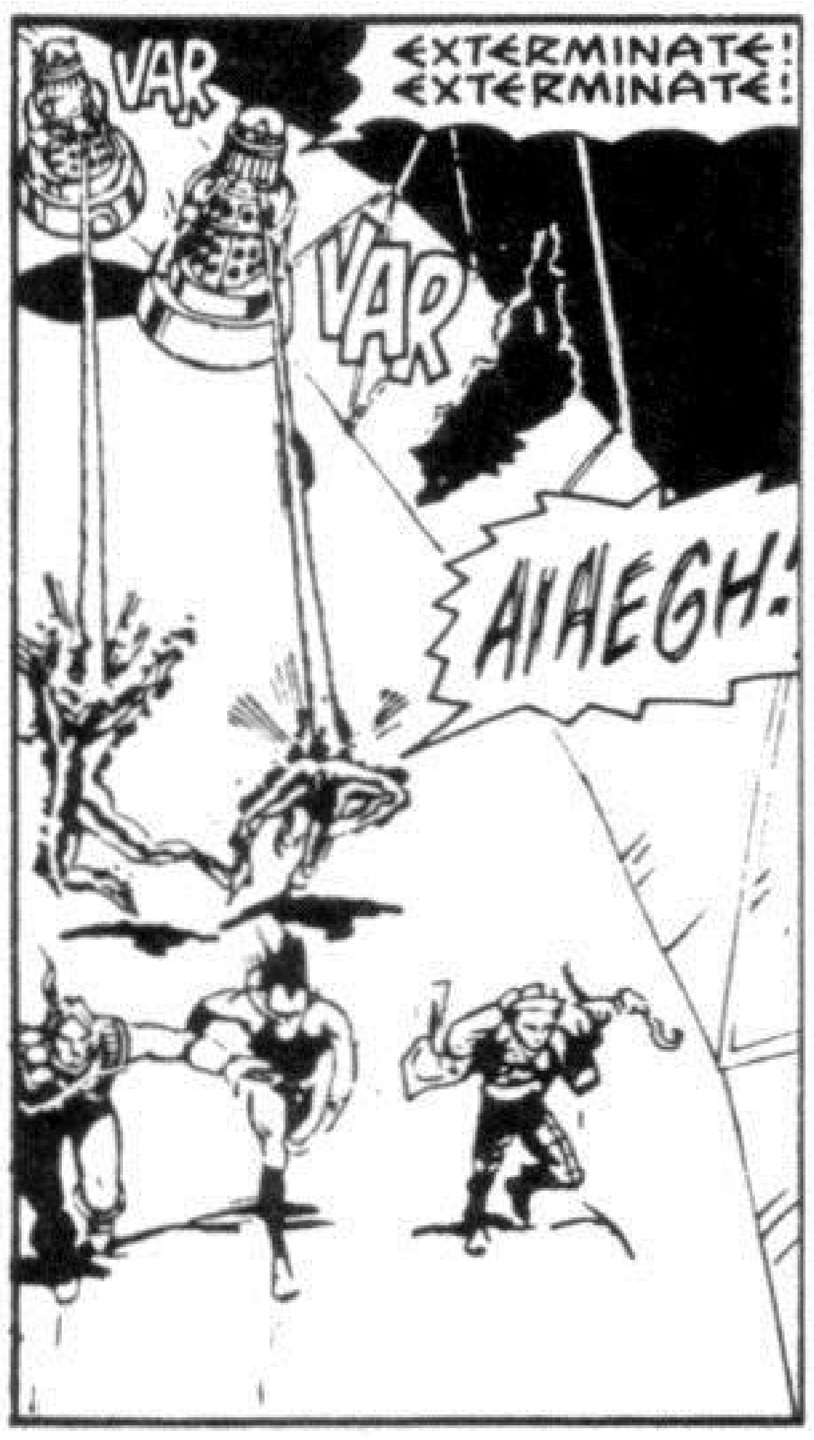
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AIAEGH!

Here's my entry for the Daak Deeds competition. It was so easy, Harma could have done it.

Name ....
Address ....
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.... **Age** ....

Travelling Companions

Mel was the bubbly Companion of the Sixth Doctor, as Tim Hunter reports . . .

For someone with such a clearly defined and developed character, there are a lot of grey areas surrounding Melanie Bush. Her origins, her reasons for travelling with the Doctor, and her eventual departure, her teaming up with Glitz, and exactly *when* she joined the Doctor are all uncertain and shady.

Quite simply, Mel was replacing Peri in the TARDIS as a companion. Instead of complaining and whingeing to the Doctor as Peri did, she was full of energy, inquisitive and headstrong. She was a computer programmer from Pease Pottage in Sussex, and she was a health and fitness fanatic.

That's where the simplicity stops. How, when, where and why did she join the Doctor? And how is the temporal anomaly of Mel resuming her travels with the Doctor before they have even met possible?

For these reasons, Mel is often difficult to believe, or accept. There is no reference point for her, no beginning, which every companion (except Susan) had. She simply appears in the TARDIS, and the audience is asked to accept that she's been there for quite some time.

Accordingly, her first story, *Terror of the Vervoids* in the *The Trial of a Time Lord* series, set out quite definitely to establish Mel's character without actually having a beginning for her. Many things were overplayed: her health and fitness interest perhaps most of all. It was no coincidence that there was a gym present, and used on the *Hyperion III*.

Throughout the story we are told a few things about Mel's character and background: her home, her occupation, her photographic memory, her abundant energy supply, ("How I keep up with you is a constant source of amazement for me," as the Doctor said,) and the trust that the Doctor has in her. When asked to vouch for her, the Doctor said, "I would trust Mel with my life." That's all well and good, but we are never shown why he would trust Mel with his life. The basic problem with accepting Mel as a companion is that we are told too much and shown too little.

Mel also appears slightly two-dimensional as a result. Yes, she is confident, headstrong, aggressive even, eager, and not easily defeated – in other words, a strong character. But lacking a framework or foundation to build her character on, these are just characteristics with no reason behind them; a bit like parts of the body labelled on a diagram. Mel summed herself up quite well in the courtroom during *The Trial of a Time Lord:* "I'm as truthful, honest, and about as boring as they come."

A 'GOOD' CHARACTER

Mel is a good character, in the sense of being a caring, compassionate person with a highly developed sense of morality and ethics. She is as outraged and disgusted by murder and destruction as the Doctor is, a similarity not often seen in companions. Usually they are upset by death, but they don't have such a thought-out attitude towards it. That is something they eventually learn as they travel with the Doctor. Mel seems to have either already learnt such a lesson, or boarded the TARDIS with it. She certainly let the courtroom know of it as they watched the Doctor being led to a fake execution.

The well established – perhaps too established – relationship she enjoyed with the Sixth Doctor was soon thrown into disorder as the Doctor regenerated. Their eventual meeting was of course full of suspicion and disbelief, as Mel had no idea he had regenerated. But once reunited, Mel accepted this new Doctor quite readily.

A SINGLE-MINDED GIRL

Her occupation could have been used to greater effect. Somehow her computer skills were alluded to, but never really seen. Helping remove the anklets from the Lakertyans is perhaps the only example. Also soon dispensed with was her health kick. In *Paradise Towers,* Mel was quite happy to drop in for tea and cakes with Tabby and Tilda, and in *Dragonfire* she was sipping a strawberry milkshake.

Because Mel's character was so definite, there wasn't much development throughout her other stories. All the script writers could do was expand Mel's character, or display other characteristics. *Paradise Towers* showed her single-mindedness – all she really wanted to do was get to that pool and have a swim – and her lack of understanding of others' motivations different to her own. She couldn't understand the Kangs, and made it quite clear that she had no interest in understanding them. Likewise, she first treated Pex with contempt because she couldn't understand his bravado facade. As she got to know his reasons and motivations, she began to pity him, and finally respect his self-sacrifice. Mel took to Tabby and Tilda so quickly because they showed her kindness, the only kindness that had been shown to her in Paradise Towers. No wonder she was so easily taken in.

In *Delta and the Bannermen,* her desire to have a good time, and to want everyone around her to do the same was prevalent. She was also intrigued by Delta: where had she come from, and what was her problem; and offered her kindness and sympathy, knowing what it felt like to be in an alien environment.

Dragonfire seems to have displayed Mel's character best, because she was such a contrast to Ace. Compared with her, Mel was established, almost set in her ways, and conservative. While Ace was more enthusiastic about Nitro Nine and scaling an ice cliff, Mel approached both with caution, but did not balk at participating. Her perceptions and experience were rewarded, however, when she was totally unaffected by Kane's mesmerising offers, unlike Ace.

When both were faced with the Dragon, their differences in character were highlighted. Mel reacted as she had in the past; she screamed! Ace looked on in curiosity and awe. This habit of standing still and screaming never really made sense for someone so confident and headstrong, and this was definite flaw in her characterization.

Mel's decision to leave was perhaps surprising, and her choice of future lifestyle more surprising. If she wanted to see more of the Universe, why not stick with the Doctor? Was she perhaps getting sick of the Doctor himself? If so, how long will she last with Glitz? Perhaps she believed Glitz needed more looking after than the Doctor. Here was a challenge for her: making sure Glitz kept his nose clean. She also knew Ace did not want to go back to Perivale, and that it would benefit her more to travel with the Doctor.

Bonnie Langford was twenty-one when she was offered the part of Mel. Coming from a family of performers, Bonnie played the precocious Violet Elizabeth Bott in *Just William* in her very young days, and now does a lot of stage and pantomime work. In these days of shortened seasons for *Doctor Who,* Bonnie only appeared in twenty episodes, which is a shame. With a better introduction and more time for character development, Mel could have been a much more memorable companion.

◆

MATRIX DATA BANK

Following my request a couple of issues back for questions on Season Twenty-Six, I was expecting a small flood. However the response has been disappointing. Perhaps this is because the stories this season were clear, concise and left little room for doubt or question . . .? Never mind. As a result, we have included some further snippets of information about the season.

BRIGADIER, WHEN ARE YOU?

Ben Holt from Blackburn, Lancashire writes to ask about the Brigadier. In the *Doctor Who* role playing game, it states that the Brigadier was 50 years old in 1992 and was working at a boys school. However, in *Battlefield* the Doctor says to Ace that the distress signal was from two years in her future – 1991. At the start of *Battlefield* the Brigadier says that he had given up teaching. What Ben wants to know is – did writer Ben Aaronovitch botch it?

I don't think so. The source books for the FASA role playing game are notorious in the liberties they took with the facts as presented on television. Indeed, facts were invented where none existed, such as the idea the Brigadier was 50 in 1992 when he worked at a boys school.

From the facts as presented on television, *Mawdryn Undead* states that in 1985, the Brigadier had retired from UNIT and worked at a boys school. The sequence in *The Five Doctors* was undated, and so there is nothing in the series to suggest that the Brigadier did not retire from school, marry Doris, and then participate in the events of *Battlefield* in 1991. Ben Aaronovitch is a perceptive and intelligent script writer and does know his *Who* (as *Remembrance of the Daleks* should have proved) and wouldn't knowingly let such a glitch slip through.

UNDER USED MONSTER

Staying with *Battlefield,* one of the comments levelled against it was that the Destroyer was greatly underused. In fact, the Destroyer was to play a larger part in the proceedings. The character as originally conceived was as a demon in human guise that only revealed itself in its true demonic form at the climax of the story. An impressive and effective transformation sequence was conceived but due to the ever-present constraints of time and budget, this had to be modified to what was seen on screen.

***Battlefield* was also actually written before *Remembrance of the Daleks* but Ben admits that it was extensively rewritten following the acceptance of his Dalek tale.**

Finally, something edited out of the televised version was an extended laugh by Jean Marsh at the end of Part Three. In studio her line ". . . as his handmaidens in hell" was followed by an impressive witch-like cackling laugh that went on . . . and on . . . and on . . . and on . . . until the rest of the studio, including Sophie Aldred and Ling Tai sitting on set in front of her, could contain themselves no longer and joined in!

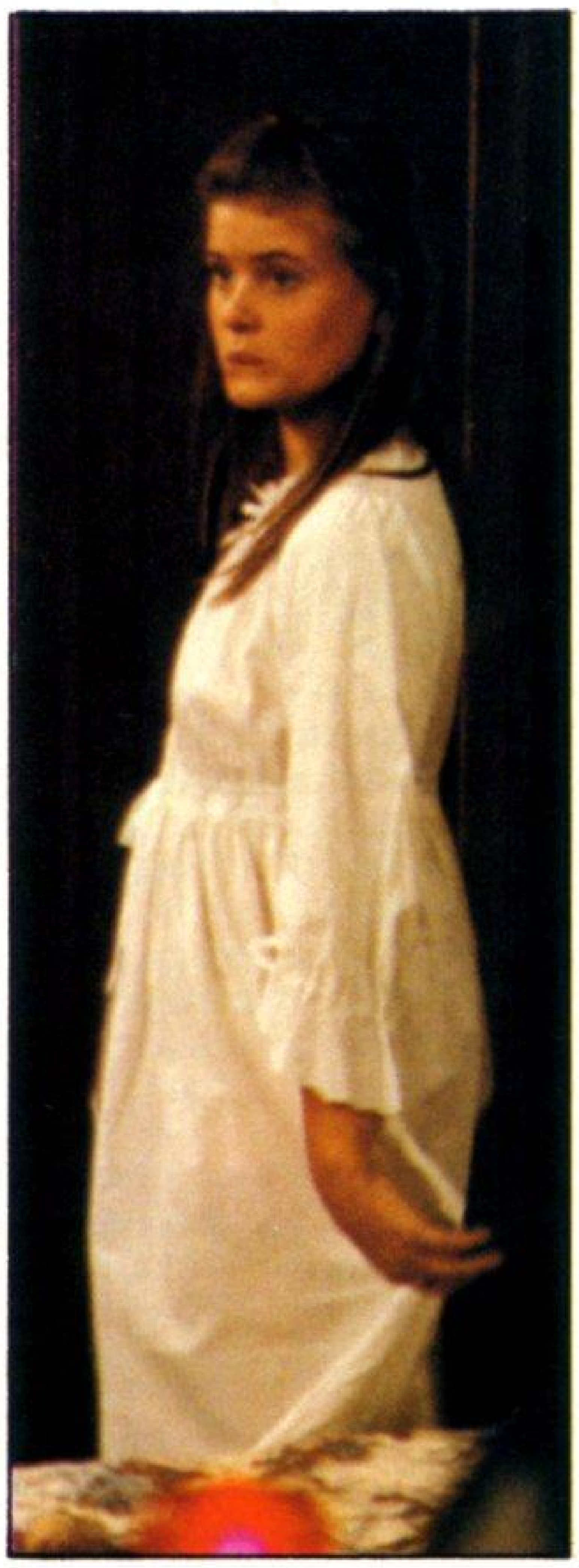
GHOST LIGHT

I must admit that I was expecting a few letters about this one, but with the exception of one question that I answered in **Issue 157** (about Gwendoline's song) and another here, there has been little feedback.

David Scott from Hatfield writes to ask about the mysterious snuff box that Redvers Fenn-Cooper carried about. Peter wants to know why light spilled from it when Fenn-Cooper was strait-jacketed in the bedroom and where the light came from.

Well, this is a tricky one. The answer actually lies with something that may have been missed by most viewers; that the spacecraft in the cellar was powered by mental energy – or thought. When we first meet Fenn-Cooper he talks about a trip to "the interior" where he met a god. What he is in fact referring to is a time when he came across the cellar and its unearthly occupants. The sight of Light unhinged him and he became "contaminated" by Light.

As the story progresses, Light begins to awaken, drawing thought energy from the outside world to power up the spacecraft. What Fenn-Cooper sees (or thinks he sees) is the power emanating from Light as it awakens, and because Fenn-Cooper has already been in contact with Light, his thoughts become material and the light spills from his snuff box and into the real world.



ROOTS

Whereas the roots and influences of *Battlefield* are reasonably self evident (any and all Arthurian legends) those of *Ghost Light* are perhaps not so obvious. It was a bit of a mixture of themes and ideas. Some concepts taken from George Bernard Shaw's play *Pygmalion* (also the basis for the musical *My Fair Lady*) while stylistically it hints towards Mervyn Peake's writing. A smattering of *Alice Through the Looking Glass* was also included.

One of the original ideas was to base the teleplay more soundly on William Blake, with Light appearing as one of Blake's Angels while Control represented the demonic side. This concept was dropped early on in the script's development.

One of Marc Platt's small in-jokes contained within the script was the inclusion of Mrs Grose as the housekeeper. This is in fact the same Mrs Grose who is housekeeper in Henry James' novel, *The Turn of the Screw* which actually takes place after the events in *Ghost Light.* It seems that poor Mrs Grose just lands herself with one spooky haunted house after another.

Some final coincidental facts about *Ghost Light.* While Marc was still writing the script, the BBC screened a series starring Peter O'Toole, called *The Dark Angel.* Despite Marc being unaware of it at the time he was writing his story, the characters and settings were so close to Marc's that a sense of déjà-vu set in.

Marc comments that the photograph of the characters from *The Dark Angel* that appeared in *The Radio Times* were almost exactly how he had envisioned his characters as looking. The character of Gwendoline was originally called Maud, the same name as the heroine of *The Dark Angel,* hence the change to Gwendoline, but the actress that played Maud in *The Dark Angel* was Beatie Ednie, who is in fact Sylvia Sims' daughter. Sims, of course played Mrs Pritchard in *Ghost Light.* Coincidence is a funny thing isn't it . . .?

THE CURSE OF FENRIC

James Penfield from Cornwall writes to ask which of the Haemovores was played by Cy Town. Tricky to describe, but in the photograph printed in **Issue 158** of the Haemovores sitting along a pile of sand bags, Cy is the second from the right.

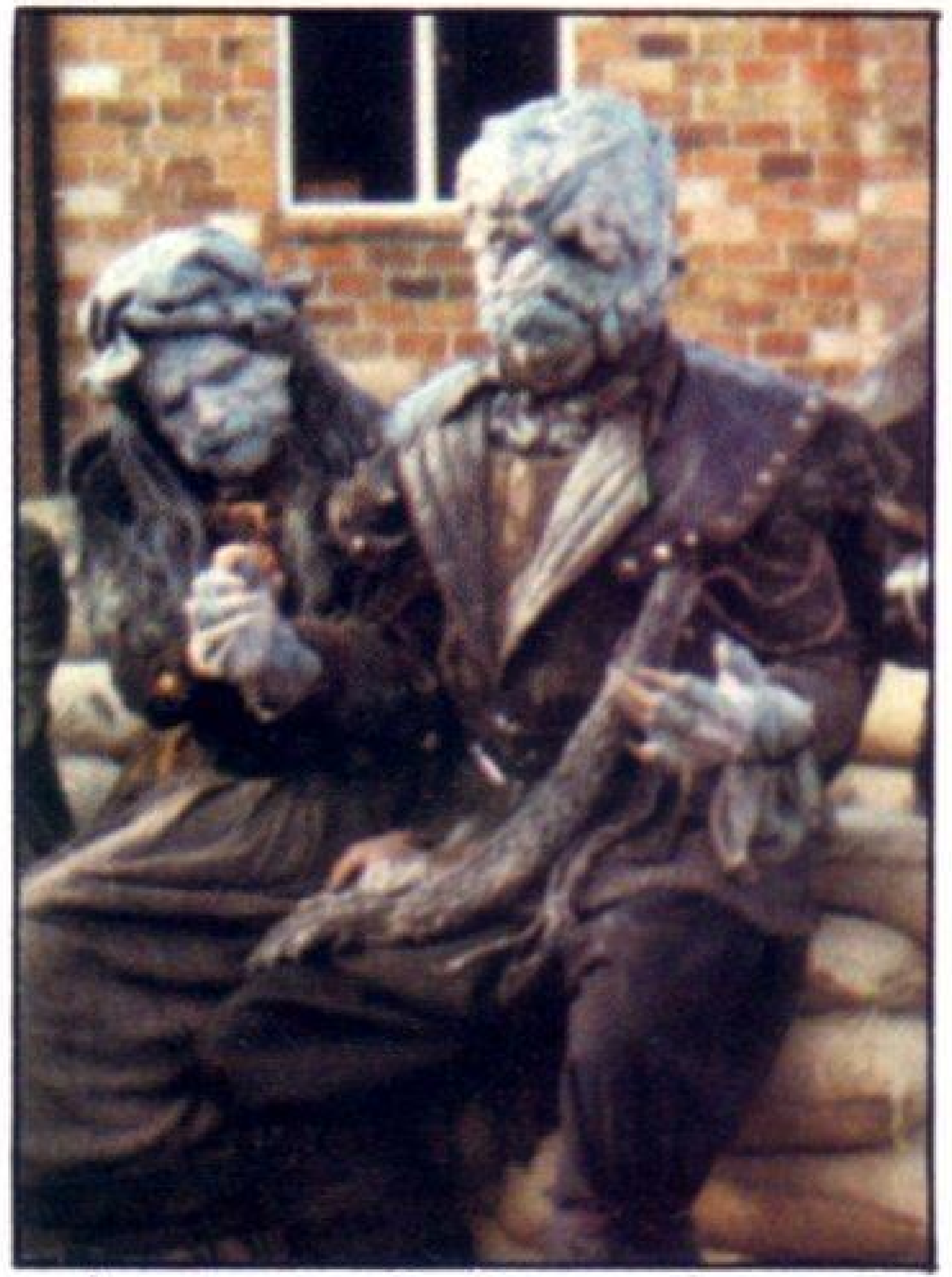


Photo © Mark Wyman.

In exploring references behind the stories this season, *The Curse of Fenric* seems to have the soundest base. The bulk of the story is indeed based upon Viking myths and legends and the history of the Norse Gods, but when I came across the Norse Wolf god called Fenrir, I began to see where Ian Briggs got his names from.

The Norse legends reveal that Fenrir had a brother and a sister. The brother (called Jormungand) was a serpent creature that lived in the sea, and his sister (called Hel) was charged with looking after the dead. Her skin looked decayed and was a greenish black colour. I think that if you put those two together you get a fair approximation of the Ancient Haemovore.

Fenric was also bound by chains and his day of release was Armageddon (or Ragnarok– remember the Gods in *The Greatest Show in the Galaxy*?) I could go on as there are many references in the Norse myths that could refer to *Doctor Who* in general and *The Curse of Fenric* specifically.

Finally, Kathleen Dudman's baby (Ace's mother) was played by a child called Aaron Handley. Aaron is in fact the son of the landlord at The Bush public house on Shepherd's Bush Green in London, much frequented by BBC staff over the years.

SURVIVAL

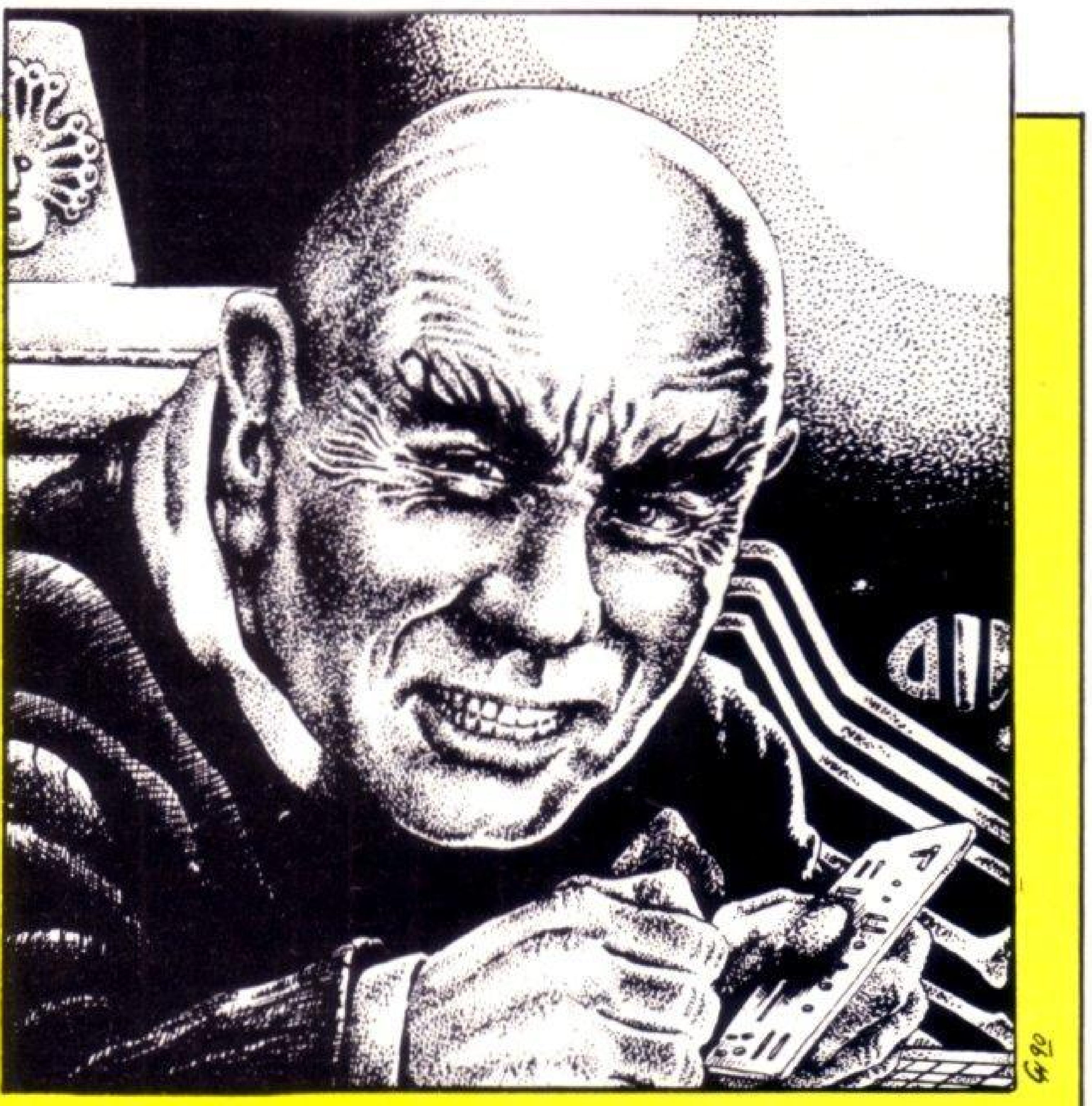
Finally, we move to *Survival,* a visually impressive and enjoyable story, but one which I found rather shallow and one-dimensional. There was nothing wrong with the cast, all were superb (in particular, Anthony Ainley and Julian Holloway) but the story somehow failed to gel for me. We have not had any questions about it either so perhaps it was understandable and threw up no inconsistencies. I would still like to know, however, why the Doctor was able to return to Earth from the Cheetah planet when his home is not Earth but Gallifrey.

It is fairly well known that the locations for the Cheetah planet were the same as those used for *The Greatest Show in the Galaxy* from Season Twenty-Five but are all aware that, for the second year in a row, the cast and crew were faced with temperatures of over 100°F whilst recording the story. If the actors in the clown outfits had it bad in 1988, then the Cheetahs had it even worse.

To end this look back at Season Twenty-Six, a global question from Stephen Goodwin of Stevenage who has written to ask about the TARDIS' interior. He has noticed that we didn't see the inside of the TARDIS this season and wondered why.

First of all, we did see the TARDIS interior at the start of *Battlefield,* but that aside, I don't think that there is a hard and fast reason why there was no action inside the Doctor's craft. It was simply that none of the scripts had scenes set inside the TARDIS. However, I have heard the production team encouraged the writers not to rely on the TARDIS as a safe refuge, preferring to dump our heroes in a situation without the comfort of the TARDIS to turn to.

Matrix Data Bank compiled by David J. Howe, with thanks to Mark Wyman and Marc Platt. If you have any questions about Doctor Who *– including suggestions for features such as our 'Eating and Drinking' investigations – write to Matrix Data Bank,* Doctor Who Magazine, *Arundel House, 13/15 Arundel Street, London WC2R 3DX. Sorry, personal replies are IMPOSSIBLE.*

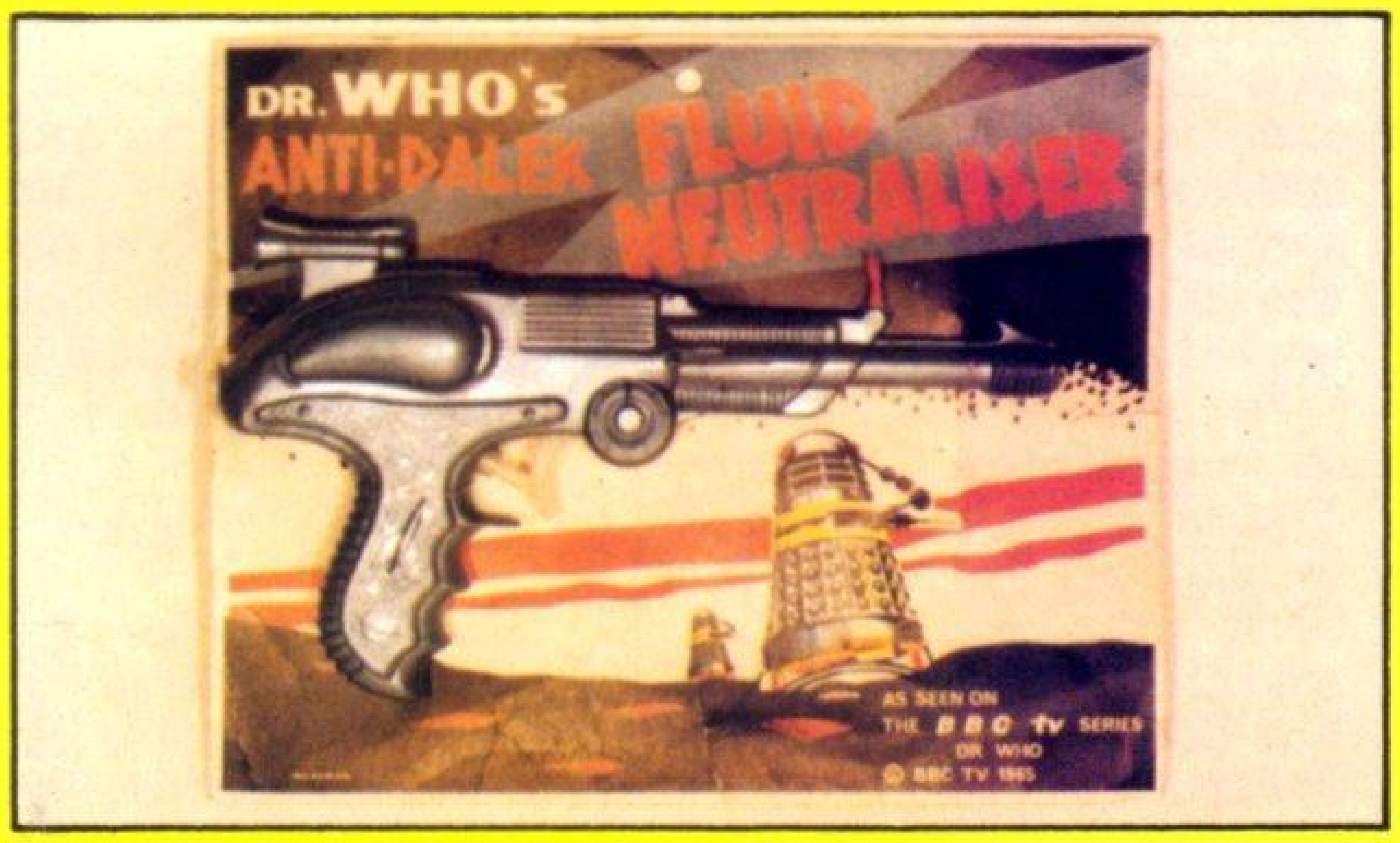


Collector's Corner

***Note:* The current price is intended as a rough guide and indicates the initial asking price for a perfect/mint item with its original packaging intact. The actual price of any item will depend on demand, rarity and condition.**

The Anti-Dalek Fluid Neutraliser
Manufacturer: Lincoln International
Year: 1965
Original Price: 3/11d (approx 20 pence)
Current Price: £200-£250 ($400)

When approached by big boys in the school playground, the hapless *Who* fan could whip his trusty Fluid Neutraliser from his satchel and let fly with a powerful liquid ray that would instantly render the bully impotent. Unfortunately as another term for this device is "water pistol" (as in *Buck Rogers, Flash Gordon, Dan Dare* et al) the bully got wet and the *Who* fan got thumped.


DR. WHO's
ANTI-DALEK FLUID NEUTRALISER
AS SEEN ON THE BBC tv SERIES DR WHO
© BBC TV 1965

The* Doctor Who *Annual
Publisher: World Distributors
Year: 1965 until 1985 with the exception of 1971 (copyright dates, not cover dates)
Original Price: 9/6d (approx 45 pence) to £3.25
Current Price: £40-£45 for the rarer annuals (1967, 1968, 1970) ($60-$65)

For many years the *Doctor Who* annual, with its classic blend of text stories, incomprehensible artwork stories and totally unrelated information about space and anything vaguely scientific, was a staple part of every fan's Christmas. Unfortunately the publishers started to include material actually about *Doctor Who* (eg. costumes and sets) and as a result the annual ceased to be a profitable concern and was dropped.

EPISODE GUIDE

SEASON 21: PETER DAVISON

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
6L	**WARRIORS OF THE DEEP** by Johnny Byrne Dir: Pennant Roberts	4	Terrance Dicks	126			5.1.84 13.1.84	The Sea Devils return. Tom Adams played Vorshak, Ingrid Pitt, Solow and Ian McCulloch, Nilson.
6M	**THE AWAKENING** by Eric Pringle Dir: Michael Owen Morris	2	Eric Pringle				19.1.84 20.1.84	Polly Jones played Jane Hampden, Glyn Houston, Colonel Wolsley. Major re-write by Eric Saward.
6N	**FRONTIOS** by Christopher H. Bidmead Dir: Ron Jones	4	Christopher H. Bidmead	101			26.1.84 3.2.84	Peter Gilmore played Brazen, William Lucas, Range and Lesley Dunlop, Norna.
6P	**RESURRECTION OF THE DALEKS** by Eric Saward Dir: Matthew Robinson	2		106			8.2.84 15.2.84	Tegan leaves. First appearance of Lytton (Maurice Colbourne). Rodney Bewes played Stien, Rula Lenska, Styles. Leslie Grantham appeared as Kiston. Made in four episodes, transmitted as two double length episodes.
6Q	**PLANET OF FIRE** by Peter Grimwade Dir: Fiona Cumming	4	Peter Grimwade				23.2.84 2.3.84	Turlough leaves, Perpugilliam 'Peri' Brown (Nicola Bryant) joins. Last appearance of Kamelion, location filming in Lanzarote. Peter Wyngarde played Tiamanov, Anthony Ainley, the Master.
6R	**THE CAVES OF ANDROZANI** by Robert Holmes Dir: Graeme Harper	4	Terrance Dicks	95			8.3.84 16.3.84	The Doctor regenerates, The Sixth Doctor (Colin Baker) debuts. Christopher Gable played Sharaz Jek, John Normington, Morgus.

SEASON 21: COLIN BAKER

6S	**THE TWIN DILEMMA** by Anthony Steven Dir: Peter Moffatt	4	Eric Saward	W84			22.3.84 30.3.84	First Sixth Doctor story. Maurice Denham played Edgeworth/Azmael, Kevin McNally, Hugo Laong. Paul and Andrew Conrad played the twins, Romulus and Remus. Eric Saward made extensive re-writes to this story.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).

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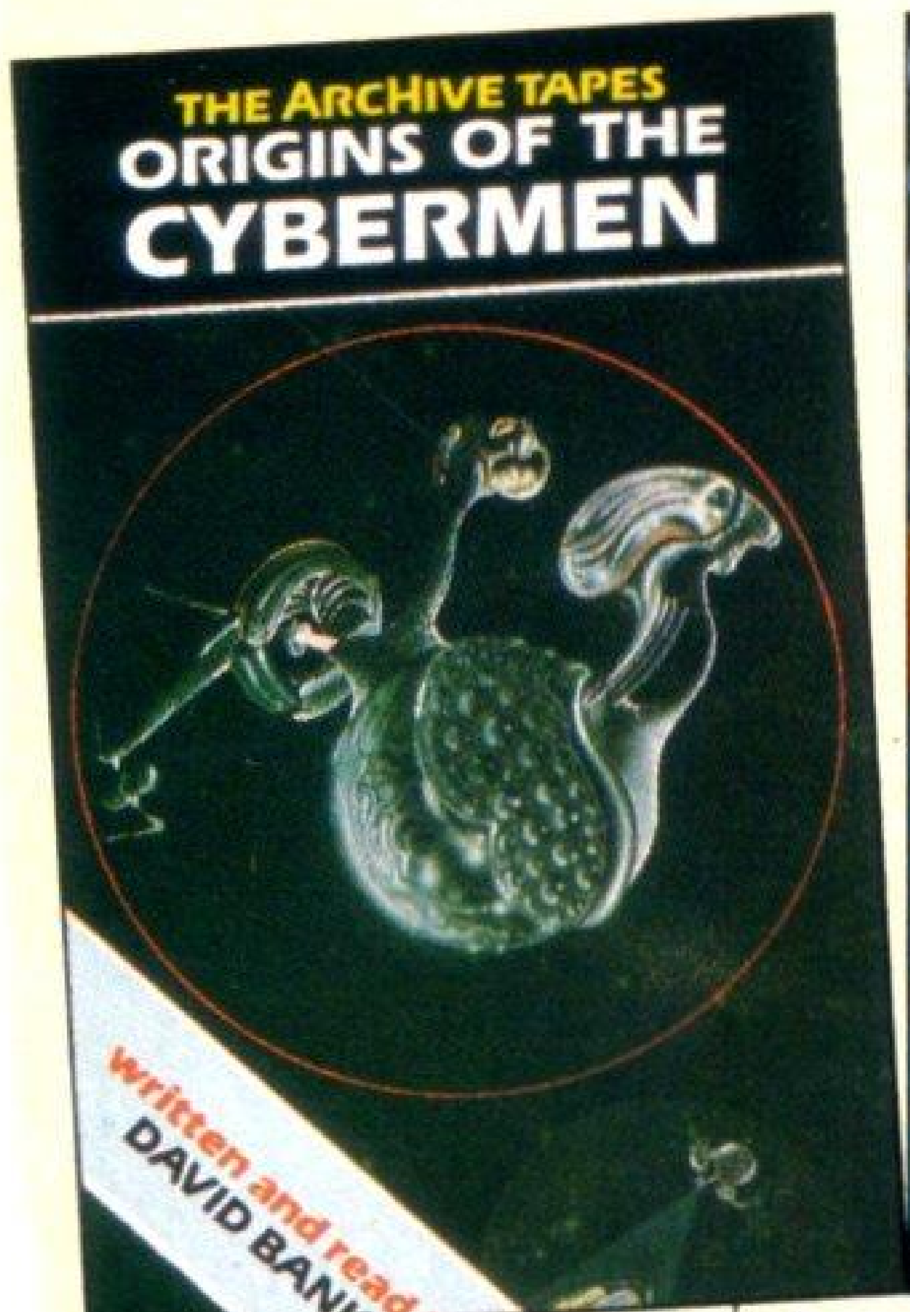
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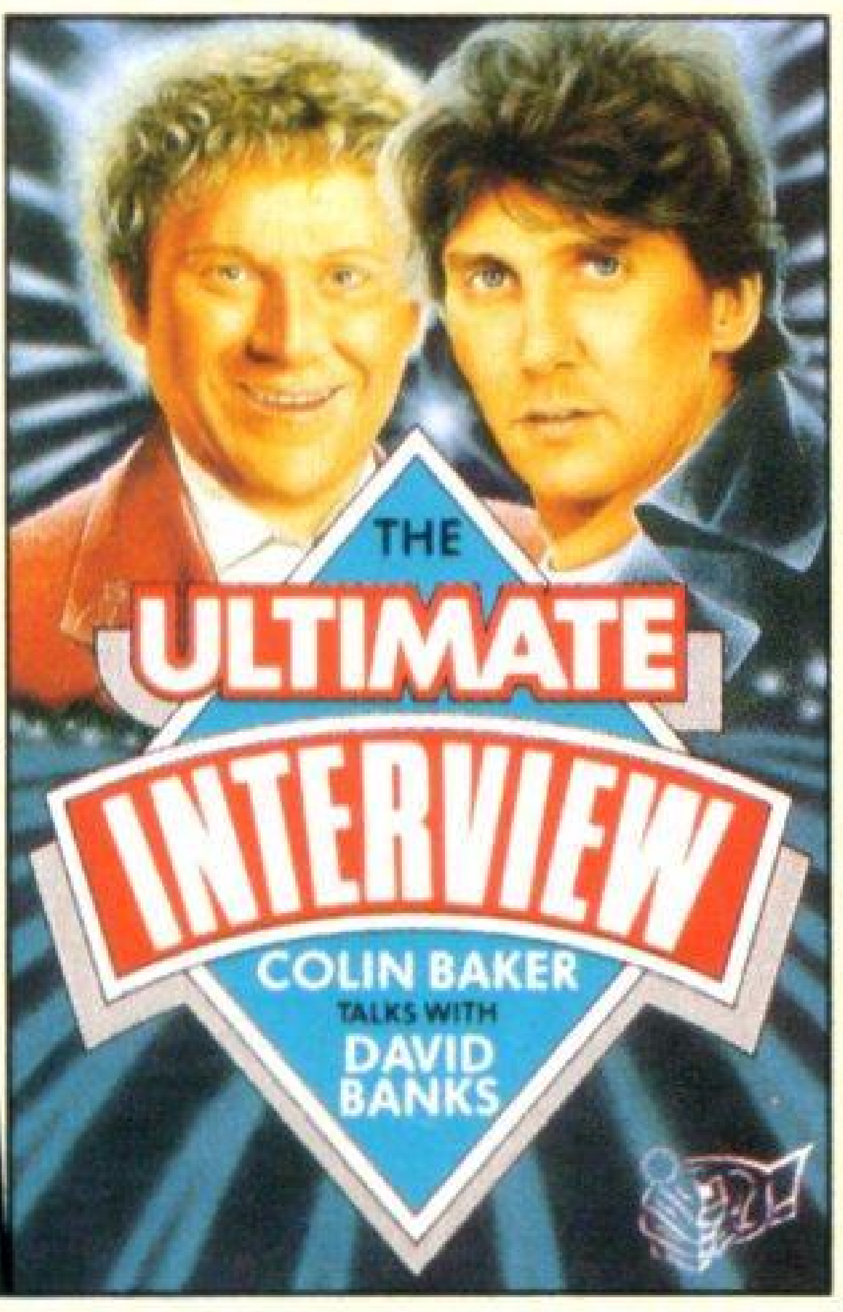
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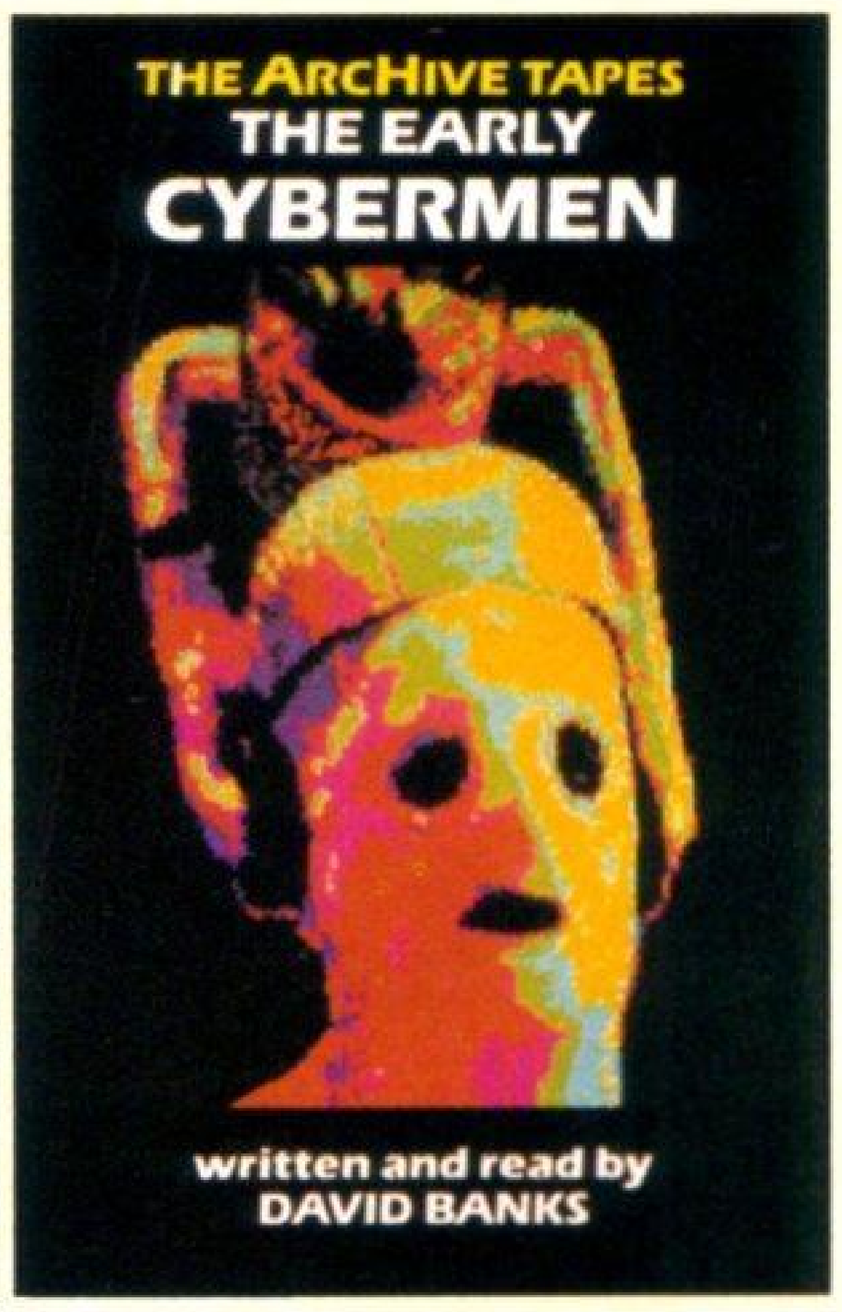
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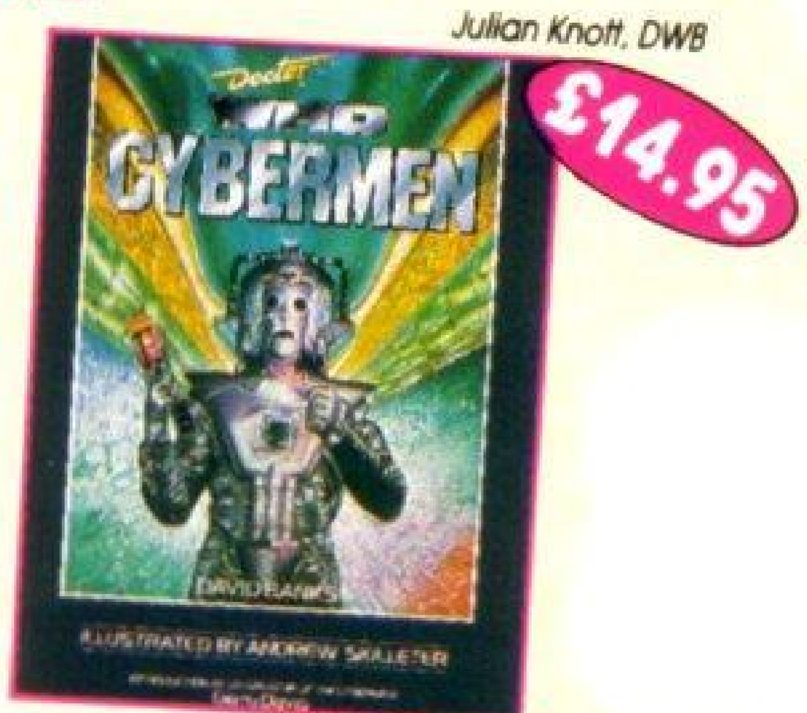
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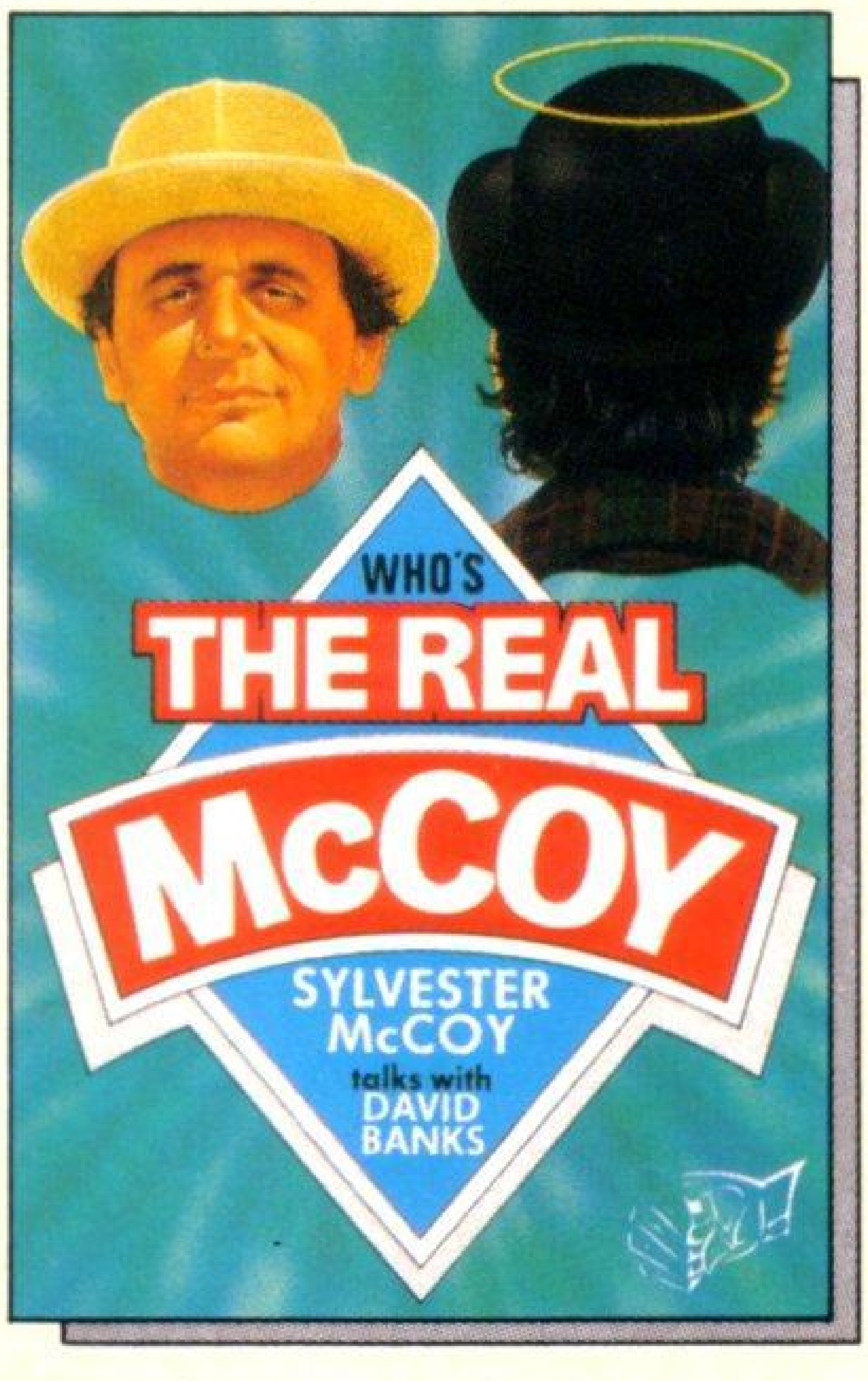
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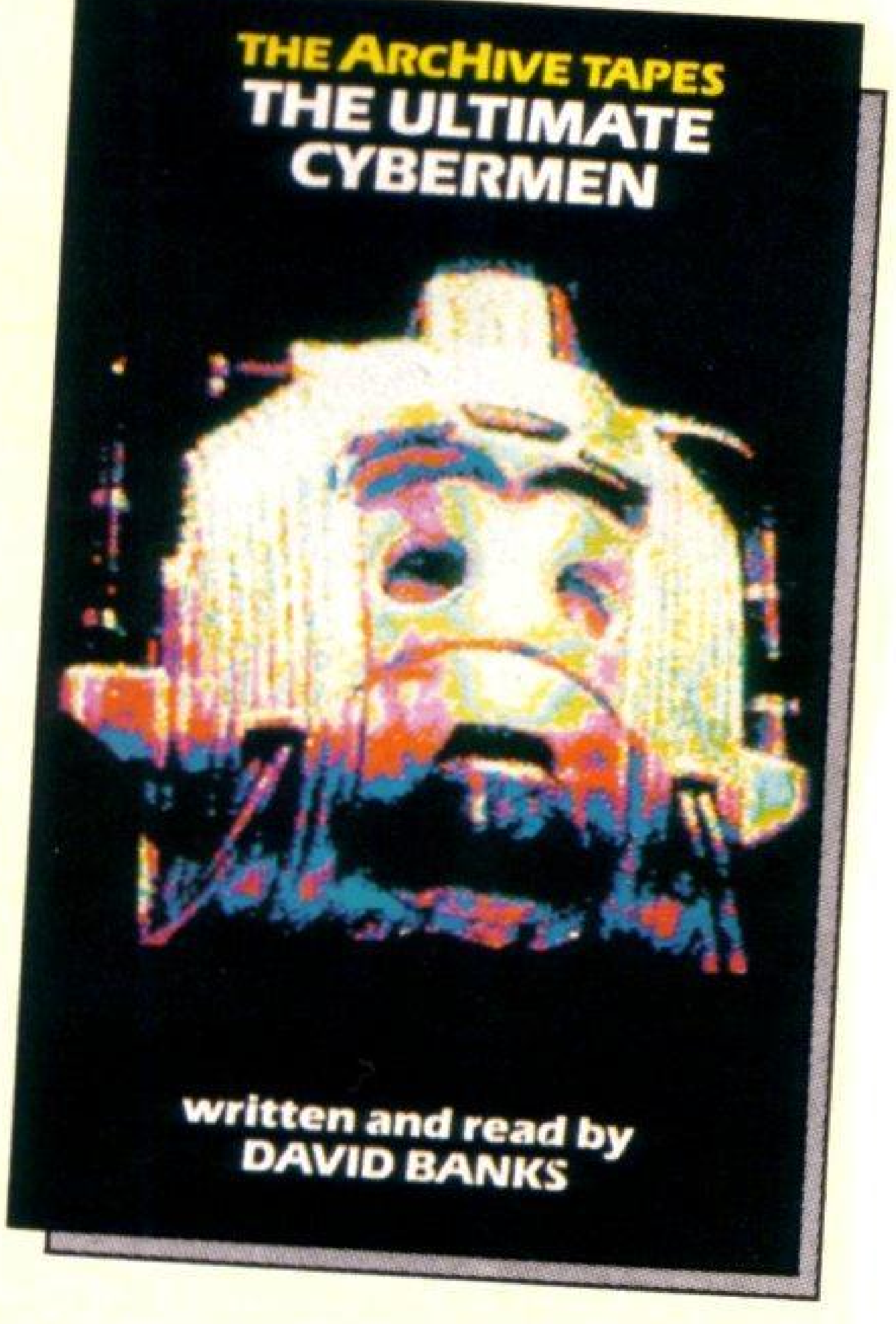
SYLVESTER McCOY
talks with
DAVID BANKS

Completes the ArcHive series - includes new document 'Silver Nemesis'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